

Bonhams



Indian, Himalayan & Southeast Asian Art

Monday March 17, 2014
New York



Indian, Himalayan & Southeast Asian Art

Monday March 17, 2014 at 1pm
New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Friday March 14, 10am to 7pm
Saturday March 15, 12pm to 5pm
Sunday March 16, 12pm to 5pm
Monday March 17, 10am to 12pm

Bids

+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please
visit www.bonhams.com

Sale Number: 21423

Lots 1 - 148

Catalog: \$35

Inquiries

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Automated Results Service
+1 (800) 223 2854

Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21423

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 5
Inside front cover: Lot 5
First session page: Lot 33
Second session page: Lot 68
Inside back cover: Lot 134
Back cover: Lot 41

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the \square symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday March 27 without penalty. After March 27 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



Important Notice to Buyers

Collection & Storage After Sale

Please note that all oversized lots listed below, that are not collected by **5pm on Thursday, March 27** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Monday, March 31.

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

Handling & Storage Charges

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

Furniture/Large Objects

Transfer	\$75
Daily storage	\$10
Insurance (on Hammer + Premium + tax)	0.3%

Small Objects

Transfer	\$37.50
Daily storage	\$5
Insurance (on Hammer + Premium + tax)	0.3%

Please contact Catherine More at Cadogan Tate
Fine Art Storage at
(t) +1 (718) 247 2070
(f) +1 (347) 468 9916 or
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) +1 (718) 247 2064 or
m.driver@cadoganate.com

Payment

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

To Make Payment in Advance

Telephone +1 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

Payment at Time of Collection

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

Please note in particular the following:

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized Lots

21	75
27	76
65	77
66	89
67	95
68	146
69	148

GLOSSARY

Typical Headings Used in the Catalog

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AUTHORSHIP

Jamini Roy

The piece is, in our opinion, a work of the artist.

Attributed to Jamini Roy

The piece is, in our opinion, from the period of the artist and possibly by his hand.

School of Jamini Roy

The piece is, in our opinion, in the style of the artist, possibly of a later period.

After Jamini Roy

The piece is, in our opinion, a copy done in the spirit of the artist.

“Signed”

The piece has a signature which, in our opinion, is that of the artist.

“Bearing the signature of” or “inscribed”

The piece has a signature which, in our opinion, might be spurious or that of a later follower of the artist.

SCULPTURE and OTHER WORKS OF ART

A gray schist bodhisattva

Gandhara, 2nd/3rd century

When the piece is, in our opinion, a work of that period, reign or dynasty .

A gray schist bodhisattva

Gandharan style , 20th century

When the piece is, in our opinion, a work copying an earlier period and made at a later date..

NOTICES TO ALL BUYERS

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Himalayan Art
Lots 1 - 62





1

1

**A gilt copper figure of a mahasiddha
Nepal or Tibet, circa 12th century**

Solid cast seated on a flat oval disc with a skull bowl in his left hand and his right hand raised, he wears a meditation cord across his chest and his *dhoti* is tied in a knot at the navel, his bearded face has a stern expression and thick matted locks gathered in topknot and falling in long tresses to his shoulders.

2 1/4 in. (5.72 cm) high

\$1,500 - 2,500

The identity of this mahasiddha is difficult to determine due to the missing attribute in his left hand. Krsnacarya, who holds a skull-drum in his raised hand and a skull bowl in his lap, is possible option, but the hands are typically reversed. Compare with another diminutive figure of Kumara dated to the 8th century in the Los Angeles County Museum of Art (see Pal, *Art of Nepal*, 1985, p. 92, no. S9). For another diminutive Indian pandita cast on a flat base and dated to the 13th/14th century, see Dinwiddie, *Portraits of the Masters*, London, 2003, p. 112, no. 13.

Provenance:

Private American Collection

2

**A copper votive tablet of Padmapani
Nepal, Licchavi period, 8th century**

Standing in a slightly flexed pose the bodhisattva holds a long-stemmed lotus flower and is adorned with a tall three-leaf crown, flanked by devotees, seated bodhisattvas, and apsaras.

3 1/4 in. (8.3cm) high

\$3,000 - 5,000

Published:

Stephen Little, "Images of the Buddha from the Michael Phillips Collection", in *Arts of Asia*, Jan-Feb 2013, fig. 11, p. 106

Provenance:

Estate of Lawrence Phillips, New York



2



3

A gilt copper figure of Vajrapani

Nepal, circa 10th century

In the aspect of Nilambaradhara, wearing eight races of *nagas* about his youthful body and a tiger skin over a *dhoti* draped across his thighs, he dances upon a pair of corpses on a lotus platform, with his right hand raised holding the *vajra* and the left raised in the threatening gesture of *tarjani mudra*, with a diadem of matted hair, round staring eyes and open mouth baring fangs.

8 1/2 in. (21.5 cm) high

\$100,000 - 150,000

The fluid movement of the figure in a ferocious, yet joyous pose is a tour de force of Himalayan sculpture. Its importance is further accentuated by the smooth dark brown patina established from extensive ritual handling. Close comparisons can be seen in other powerful deities, such as the 9th century Vajrapurusha in the Norton Simon Museum (see Pal, *Art of the Himalayas and China*, Pasadena, 2003, p. 74, no. 46) and the 10th century Padmataka in the Jokhang Palace, Lhasa (von Schroeder, *Buddhist Sculpture in Tibet*, Hong Kong, 1981, p. 473, no. 147B, 149A). A more conventional posture of a 10th century 'Angry God' in a private collection with the missing attribute shares similar modeling of the body and adornments, see Pal, *Himalayas: An Aesthetic Adventure*, Chicago, 2003, p. 33, no. 9.

As noted by Watt, Vajrapani Nilambharadhara is strongly associated with the Sakya tradition as a protector deity, and was also revered by the Kadampa Buddhists (see Linrothe & Watt, *Demonic Divine*, New York, 2004, p. 226-7). Tingley has argued in reference to the present lot that because Nilambaradhara Vajrapani was important in Tibetan Buddhism during the 10th and 11th centuries, but not in Nepal, this piece may have been produced by a Newari artist for a Tibetan patron (see Tingley *Celestial Realms*, Sacramento, 2012, p. 42). She further notes that it may have been produced during a time when the iconography of Nilambaradhara was still influx, predating later examples where he stands in *alidhasana*, rather than dances (ibid., p. 42).

Pal comments, "Normally, in the early art of Nepal he is seen as a placid bodhisattva along with Avalokitesvara and Maitreya. This spirited and expressive bronze may well be the earliest known representation of his angry manifestation in Himalayan and Indian Buddhist art" (Pal, *Art of the Himalayas*, New York, 1991, p. 45).

Published:

Pal, *Nepal; Where Gods Are Young*, Asia House Gallery exhibition catalog, New York, 1975, no. 25

von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 109B

Slusser, *Nepal Mandala*, vol. 2, 1982, pl. 465

Reynolds and Heller, *The Newark Museum Tibetan Collection: Sculpture and Painting*, Newark, 1986, fig. 2, p. 167

Pal, *Art of the Himalayas: Treasures from Nepal and Tibet*, New York, 1991, no. 9

Pal, *Ars de L'Himalaya, Idoles du Nepal et du Tibet*, Paris, 1996, p. 53, no. 9

Carlton Rochell Ltd, *Pantheon of the Gods*, New York, 2007, no. 31

Nancy Tingley, *Celestial Realms*, Sacramento, 2012, no. 4, pp.42-3

Exhibited:

Nepal; Where Gods Are Young, Asia House Gallery, New York, 1975.

Art of the Himalayas: Treasures from Nepal and Tibet, January 1992 - October 1993, cat. no. 81, Newark Museum; Portland Art Museum; Phoenix Art Museum; Pittsburgh, The Helen and Clay Frick Foundation; Richmond, Virginia Museum of Fine Arts; Pasadena, Pacific Asia Museum and Tampa Museum of Art.

Celestial Realms, Crocker Art Museum, Sacramento, 2012

Provenance:

Zimmerman Family Collection, 1960s-2007

Carlton Rochell Ltd, New York, 2007

Private U.S. Collection





4

4

**A gilt copper figure of Devi
Nepal, circa 10th century**

The sublime goddess stands with the left knee slightly flexed, shifting her weight to the right with perfect poise on a flattened lotus platform, she wears a barely detectable diaphanous sash over her left breast falling to a curving pleated band down the left side, the lower garment is drawn tightly over her hips and thighs and is incised with horizontal bands of repeating floral motifs, she is adorned with matching necklace, jeweled crown and bands high on the upper arms, she holds a gem or seed in her right hand as she opens the palm in the gesture of charity, the left hand in *kartaka mudra*, her face with well-worn delicate features framed by a nimbus with a raised band of pearls and incised flames.

8 5/16 in. (21.1 cm) high

\$80,000 - 120,000

As all Lakshmi, Parvati and Tara are known to hold the lotus seed, the name Devi is an encompassing name that refers to The Goddess regardless of her many forms. Various named during her long published history, the present lot has most commonly been identified as Devi on the basis of the ambiguity of her lone attribute, the lotus seed or gem and the missing attributed in her left.

Pal suggests she is Tara and a "direct descendant of the 7th century Eilenberg Tara", now in the Metropolitan Museum of Art (see Pal, *Nepal; Where Gods Are Young*, New York, 1975, no. 37, p. 54). Whereas a more conservative approach naming her Devi, has been applied more recently to the entire known group of closely related examples in the Cleveland Art Museum and British Museum published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, nos. 75G and 81F, and several others in the Jokhang Palace in Lhasa (see von Schroeder, *Buddhist Sculpture in Tibet*, Vol. I, Hong Kong, 2000, pp. 445, 479-481, nos. 138E-G, 150C-H). Commenting on the latter, von Schroeder discusses the issues regarding the iconography of standing female deities in this period. Lastly, compare the proportions and crown with a black stone stele of Devi, sold Sotheby's, New York, 21 March 21 2002, lot 45 - noteworthy is the long sinuous stem of a lotus flower she holds in her left hand.

In the absence of consistent inscriptions, the dating of Licchavi and Transitional Period bronzes is difficult to establish on stylistic grounds alone. The Cleveland Devi cited above (1983.153) provides the most favorable comparison in the modeling of the form, treatment of the jewelry, and pleated sash, and is ascribed to circa 8th century. Meanwhile, the present lot has been more recently been given an early 11th century date. See Tingley in *Celestial Realms*, Sacramento, 2012, no. 6, pp. 46-7 for full discussion.

The remarkable degree of wear from sustained ritual handling is a common trait of Nepalese sculpture that is directly handled during worship. With the features almost worn smooth, her divine face has taken on a further ethereal quality amplifying her divine qualities.

Published:

Pratapaditya Pal, *Nepal; Where Gods Are Young*, Asia House Gallery exhibition catalog, New York, 1975, no. 37, p. 54.

Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 76F, p. 309.

Nancy Tingley, *Celestial Realms*, Sacramento, 2012, no. 6, pp. 46-7

Exhibited:

Nepal; Where Gods Are Young, Asia House Gallery exhibition catalog, New York, 1975

Celestial Realms, Crocker Art Museum, Sacramento, 2012

Provenance:

William Wolff, New York before 1975

Private Collection, New York 1976-2003

Rossi+Rossi, London 2003

Sotheby's, New York, 26 March 2003, lot 32

Private U.S. Collection



5

A gilt copper figure of Yogambara

Nepal, circa 13th century

The three-headed, six-armed god caresses Jnanadakini's breast with one hand, holding the skullcup, arrow (now missing), bow, bell, and thunderbolt scepter (*vajra*) in arms held with a dancer's poise, Jnanadakini meets Yogambara's gaze as she wraps herself around his torso, both deities' belts are unhooked, their clasps ajar at their backs.

7 in. (18 cm) high

\$150,000 - 250,000

Entwined in a lovers' embrace, Yogambara and Jnanadakini symbolize blissful transcendence, the experiential goal and highest teaching of Esoteric Buddhism.

A casting tour de force, the artist has masterfully rendered the complex iconography of two intertwined bodies, imbuing the figures with a sense of tenderness and calm. The sculpture bears the hallmarks of Nepalese craftsmanship - beautifully gilded copper, jewelry delicately inlaid with gems. The physiognomy is also Nepalese, the features diminutive and finely formed. From at least the 7th century, Newar craftsmen were renowned for their artistic talents, creating sculpture and painting in the Kathmandu Valley and also for patrons in Tibet and China. Many surviving Nepalese works of art were produced by itinerant artists beyond the borders of Nepal. A series of devastating raids in the Kathmandu Valley between the end of the 13th and the middle of the 14th centuries decimated the Valley's wooden architecture, and countless sculptures and paintings as well.¹ Thus, Nepalese works of art — made for and by Nepalese — are rare from the 13th century and earlier.

Remnants of red powder in the crowns of both figures indicate its use in ritual ceremonies long ago. The Tibetan pilgrim Dharmasvamin lived in Nepal between 1226-34 where he witnessed the worship of a celebrated image over the course of several weeks. According to his account, the image was removed from the temple in great pageantry. Offerings including curd, milk, sugar water, and honey were poured over the head of the statue, and then it was washed. The ablutions continued over the course of two weeks. Again accompanied by a great spectacle, the image was returned to its chapel where red pigment was reapplied.² While we cannot know the precise rituals once associated with this image, the red pigment in the crowns and wear to the gilding suggest that similar rites may have been enacted.

Nearly twenty monasteries in the Kathmandu Valley today house images of Yogambara in the monasteries' *agam*, or tantric chapel.³ As historian John Locke notes, "Every Newar family has a lineage deity, *degu dya* (or *digu dya*), a deity that is worshipped annually by all members of an extended family or lineage. Theoretically all who worship the deity are descended from a common ancestor. Every family attached to a *bahal*[!] has a lineage deity; and, in all but a few cases, the entire *sangha* of a *bahal*[!] has the same lineage deity...A large number of the *sanghas* identify their deity as Yogambara, Cakrasamvara, Vajrayogini, or Vajravahni."⁴

Yogambara is a lineage deity associated with Kwa Bahal in Patan, perhaps founded by King Bhaskaradeva in the 11th century.⁵ Along the first floor of the eastern wing of the *bahal* is a tantric chapel (*agam*) which houses an image of Yogambara.⁶ Worship of the tantric deity is a focal point for ritual devotion in the community, performed by ten monastery elders. Locke mentions daily and monthly ceremonies (*puja*). "On the day of the full moon the whole group [of 10 elders] first performs a *puja* to the *kwapa-dya* [main image of the monastery] ...and after that a *puja* to Yogambara followed by a feast."⁷



5

The liturgy associated with Yogambara can be found in the Chaturpitha Tantra.⁸ Yogambara's seventy-seven-deity mandala appears in the Vajravali, a text compiled around 1101-1108 at Vikramashila monastery by the Indian Buddhist scholar Abhayakaragupta (1084-1130).⁹ The iconography of this exceptional sculpture is thus rooted in eastern Indian medieval Buddhist culture. A Sanskrit manuscript of the Vajravali, dated nepal samvat 202 (1081 CE) was copied at the Turaharnavarna Mahavihara in Manigalake in Nepal.¹⁰ There were many ties between Buddhist centers in eastern India and Nepal as teachers, students, and merchants linked the two regions. The Kathmandu Valley also served as an entrepôt for transmission of Buddhism to Tibet. Tibetan Buddhist Marpa (1012-1097) received Yogambara initiations in Nepal from Paindapa.¹¹ Yogambara subsequently became an important deity in Tibet, introduced by Marpa and Ngog Lotsawa, both of whom spent time in the Kathmandu Valley en route to and from India and Tibet.¹²

In the 13th century, when this image is likely to have been made, north India was transformed by a series of catastrophic raids that effectively eradicated Buddhism from the region. Monks and others connected with the massive monastic universities (*mahavihara*) of north India perished or fled, many finding refuge in Nepal. The Kathmandu Valley Buddhist community was immeasurably enriched by this influx of talent, and manuscripts and small bronzes were brought by these refugees. It is possible that the Newar artist who created this Yogambara and Jnanadakini sculpture was inspired by eastern Indian art. The lotus petal base is not typically Nepalese but does resemble examples from eastern Indian medieval sculpture.¹³ In its superb casting, lustrous gilding, skillfully inset gems and size, the sculpture may be compared with a c. 13th century Nepalese sculpture of Uma-Maheshvara in a private collection.¹⁴

1. Luciano Petech, *Mediaeval History of Nepal*, Rome, 1958, pp. 102-126.
2. George Roerich, trans., *Biography of Dharmasvamin (Chag lo-tsa-ba dpal)*, Patna, 1959, pp. 6, 54-5.
3. John Locke, *Buddhist Monasteries of Nepal*, Kathmandu, 1985, pp. 518.
4. *ibid.*, p. 13. See also Dina Bangdel, "Tantra in Nepal" in John Huntington and Dina Bangdel, *The Circle of Bliss: Buddhist Meditational Art*, Columbus, 2003, pp. 29-35.
5. John Locke, 1985, pp. 517-18; Niels Gutschow, *Architecture of the Newars*, Serindia, 2011, vol. II, p. 758.
6. *ibid.*, p. 758. A second tantric chapel holds an image of Cakrasamvara-Vajravarahi.
7. John Locke, 1985, p. 38.
8. <http://www.himalayanart.org/image.cfm/776.html>
9. Raghuvira Chandra and Lokesh Chandra, *Tibetan Mandalas (Vajravali and Tantra-Samuccaya)*, Delhi, 1995. See also D.C. Bhattacharyya, "Abhayakaragupta's Vajravali-nama-mandalopayika" in *Tantric and Taoist Studies in Honour of R.A. Stein. Vol. 1*, Bruxelles: Institute Belge des Hautes Etudes Chinoises, 1981, and Gudrun Buhneemann and Musahi Tachikawa (eds.) *Nispannayogavali: Two Sanskrit Manuscripts from Nepal*, Tokyo, 1991.
10. John Locke, 1985, p. 39. According to Locke, Manigalake is the area where Kwa Baha is located, and the name Turaharnavarna may have been an earlier name for the monastery that is also known today as Hiranyavarna, "Golden Temple".
11. John Huntington and Dina Bangdel, 2003, p. 33.
12. Tibetan images of Yogambara can be seen at: <http://www.himalayanart.org/search/set.cfm?setID=521>
13. N R Ray, K Khandalavala, S Gorakshkar, *Eastern Indian Bronzes*, New Delhi, 1986, figs. 179, 226-227 and *passim*. For possible Nepalese antecedents, see Ulrich von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, figs. 79A, 79B, 80C.
14. Published in Jane Casey, Naman Ahuja, and David Weldon, *Divine Presence: Arts of India and the Himalayas*, Milan, 2003, pp. 114-15. See also a c. 14th century gilt copper sculpture of Yogambara and Jnanadakini in the Hung Foundation, Taipei, published in Hung's Arts Foundation, *30 Antique Bar: 2012*, Taipei, 2012, pp. 136-43.

Jane Casey
January 2014

Provenance:
Private American Collection





6

6
A gilt copper respuoussé plaque of Bhiringi
Nepal, 16th/17th century

The emaciated attendant of Shiva in an exaggerated dancing pose wearing a carving skull necklace and a loop-handled footed basket by his foot on a lotus platform, suspension loop at the top.
 6 3/4 x 2 3/4 in. (17 x 7 cm)

\$1,000 - 1,500

Compare with another plaque of a dancing four-armed Ganesha in the Metropolitan Museum of Art (1992.384). An image of Bhiringi with a loop-handled bag over his shoulder appears on a pair of Shaiva book covers in the Pritzker collection, see Pal, *Himalayas: Aesthetic Adventure*, Chicago, 2003, p. 48, no. 24.

Provenance:

Private American Collection since the 1970s, by repute



7

7
A paubha of Maharagavajra
Nepal, 19th century

Distemper on cloth; with five Tantric Buddhas of the Five Families flanked by female attendants in the top register above the principle deity and his consort set within an elaborate lion-protected throne, surrounded by five bodhisattvas and a bull, the lower register with a Vajracharya priest conducting a fire ritual, along with male and female donors.
 23 x 19 in. (58.4 x 48.3 cm)

\$8,000 - 12,000

Compare with another, dated 1812, published in Kreijger, *Kathmandu Valley Painting, The Jucker Collection*, Boston, 1999, p. 78, no. 26. Also see another in the Los Angeles County Museum of Art published in Pal, *Art of Nepal*, Los Angeles, 1985, p. 72, no. 25.

Published:

HAR #41002 - <http://www.himalayanart.org/image.cfm/41002.html>

Provenance:

Private Collection, New Mexico



8

8

A schist stele of the holy family of Shiva

Kashmir, 9th century

Shiva and Parvati of almost equal height, standing with their primary right hands in *abhaya mudra*, his upper right hand holding the *trisula*, her left hand holding a water vessel, wearing diaphanous *dhotis*, jewels and three-leaved crowns, with diminutive Nandi and Ganesha to the right of Shiva, Skanda in the center and an attendant on the left.

6 in. (15.3 cm) high

\$3,000 - 5,000

Compare with two closely related compositions, one held in the Cincinnati Museum of Art, published in Pal, *The Arts of Kashmir*, New York, 2008, figs 83-4, pp. 84-5. The piece also compares to a Brahmanical Triad in the Metropolitan Museum of Art, attributed to the 8th/9th century (1985.85) and a sculpture of Shiva and Parvati attributed to the 11th century, formerly in the Pan-Asian Collection (see Pal, *The Sensuous Immortals*, 1997, no. 28, pp. 54-5).

As Michael Spink concludes in discussion of this piece, the modeling and posture of Shiva is similar to brass and stone Vishnus in the Los Angeles County Museum of Art [M.80.6.2 & M.69.13.2, see Pal, *Indian Sculpture*, vol. 2, 1988, pp.70-72, no. 14a-b]. He comments, "Our sculpture can be placed into the second half of the ninth century, when the Karkota dynasty's rule was replaced by the Utpala dynasty under Avantivarman (r. 855-83)" (A. Topsfield (ed.), *In the Realm of Gods and Kings*, New York, 2004, no. 34, pp. 96).

Published:

Topsfield (ed.), *In the Realm of Gods and Kings*, New York, 2004, no. 34, pp. 96-7.

Provenance:

Spink & Son, 1982

Private Collection since 1982



9

9

A copper alloy stele of a protective deity

Kashmir, 11th century

Seated in *rajalilasana* on square plinth and throne back, holding a sword and shield, wearing a short, patterned *dhoti* and a flailing sash tied above his muscular abdomen and adorned with a three-leaf crown.

9 1/2 in. (24 cm) high

\$25,000 - 35,000

This thickly cast element would have been part of the arched frame around a central shrine image. The identity of the figure based upon the paired attributes of a sword and shield is unknown. However, a closely related figure of a six-armed form of Vighnantaka in the Potala Collection is cast with the same seated posture, relatively simplistic treatment of the crown, jewelry, textiles, and flaming mandorla, see von Schroeder, *Buddhist Sculpture in Tibet*, Vol. I, Hong Kong, 2001, p. 203, no. 61.

Published:

Stephen Little, "Images of the Buddha from the Michael Phillips Collection", in *Arts of Asia*, Jan-Feb 2013, fig. 12, p. 107.

Provenance:

Estate of Lawrence Phillips, New York



10

A copper alloy figure of Avalokiteshvara

Central Tibet, circa 12th century

Standing with a beaded tassel falling between his legs, descending from the central pleat of his dhoti patterned with incised foliage motifs, his belt with a confidently executed *kirtimukha* mask at the centre from which extend strings of beaded swags encircling his hips and sitting below his flexed stomach and the arc of his ribcage, his hands incised with palm lines, the right displaying the gesture of supreme generosity while the left holds the stem of a fresh lotus bud, as two sinuously stemmed lotuses flank his body and bloom by his shoulders with robust petals, he is adorned with elaborate jewellery including armbands with a *navaratana* (nine-jewel) surrounded by foliate scrolls and an ascendant bud or jewel issuing from lotus sepals, a beaded necklace and another with a central *navaratana* medallion and leaf-shaped pendants, and a sacred chord draping over the left shoulder and traveling the contours of his body in the round, he has large circular earrings inserted into his earlobes flanking his youthful face with a downcast gaze, broad cheeks and undulating eyes centered by a raised rectangular *urna* below a row of curls before the three-leaf crown with side ribbons and a central leaf with beaked *kirtimukha* (face of glory) with lotus stems extending from its mouth and the same floral-jewel motif as appears on his arms, tucked behind it sits Buddha in *dhyanasana* before the neatly wound locks of his elaborate *jatamukata* and surmounting lotus sepals.

19 1/2 in. (49.5 cm) high

\$300,000 - 500,000

The statuette is youthful and elegant, yet commanding and robust. Judging from its size, lustrous brassy-bronze surface, and the technical skill required for its casting, it would have likely served as a central shrine image. The Buddha seated in his hair identifies him as Avalokiteshvara, the patron bodhisattva of Tibet, in his aspect as Padmapani, the 'lotus holder' – a form popular in East India and the Himalayas in the medieval period.

While he pinches the stem of a lotus bud with his right hand, the other two in bloom by his shoulders serve no strict iconographic purpose. Rather, they ornament the bodhisattva, adding symmetry to his frame. Their sinuous stems, flanking the full length of his body attest to the quality of the piece and the technical accomplishment of its producers. His crown is also especially rich, featuring a beaked *kirtimukha* mask, clearly distinct from that at the center of his belt, a recurrent feature in bronzes of bodhisattvas from Central Tibet. These aesthetic merits are also complemented by the piece's clear art historical value, representing a style emerging from a critical period of Tibetan history referred to by Jane Casey Singer as, "Tibet's apprenticeship in India" (Kossak & Singer, *Sacred Visions*, New York, 1998, p. 6).

The late 11th century saw renewed interest in Buddhism in Tibet, manifested in sustained efforts to gather East Indian devotional texts, paintings, and sculpture and thus seek out the "pure" form of the tradition from the land of its origins. Generations of Tibetans studied at the renowned monasteries of Bengal and Bihar in the Pala kingdom, while numerous Indian monks also visited Tibetan sites. One master in particular, Atisha (982-1054), is credited with aiding Buddhist reform in Tibet during this period after accepting the invitation of King Yeshe O of West Tibet in 1042, and later spending ten years in Central Tibet. There he imparted mostly Mahayana doctrines, their young, unencumbered bodhisattvas appealing to the Tibetan imagination. Atisha also advised the establishment of monasteries.





Fig. 1 Courtesy of Thomas Laird, © 2011

Steven Kossak has examined the close stylistic relationship between Pala paintings and a mural of Maitreya at Drathang (fig. 1, see Laird, *Murals of Tibet*, Taschen forthcoming 2015), one such monastery founded in 1081 following Atisha's advice (see Kossak, *Painted Images of Enlightenment*, Mumbai, 2010, pp. 48-53). The facial type, with bow-shaped eyes and full lips compare to the present sculpture as well, helping to root the latter in the Central Tibetan tradition. Also, from the remaining sepals at the top, we can deduce that the sculptor originally replicated a similar surmounting jewel above the *jatamukata*.

Such characteristics can also be traced back to a few known Pala bronzes held in Central Tibetan monasteries, dating around the 12th century as published in von Schroeder, *Buddhist Sculpture in Tibet*, vol. 1, Hong Kong, 2001. The central *navaratana* pendant of the present lot's necklace is also seen in a figure of Manjushri in sNye thang monastery (108A, p. 314) as well as an almost identical tracing of the sacred thread (*ratnopavita*) and a similar short *dhota* with central

kirtimukha and beaded swags around the hips. An Avalokiteshvara in the Potala Palace (72B, p. 239-40) displays a similar beaded tassel with a leftward sway falling beyond his knees, and demonstrates that the figurative type of the standing bodhisattva flanked by tall-stemmed lotuses derives from Pala sculpture. Lastly, a large Manjushri in Brong rtsé monastery (109B-C, p. 317-8) displays these tall lotus stems and much of the same elements previously discussed, as well as comparable wristbands, earrings, rectangular *urna*, and crown ribbons. The stylistic heritage of the present lot is thus connected to such Pala bronzes in Tibet, and suggests a similar date. Close attention to the modeling shows a clear understanding of the iconography. Each element is clearly defined but chased with a certain roughness, typifying this period of "apprenticeship", wherein Tibetan craftsmen were learning from and reproducing products of Indian Buddhism.

While other subjects of this style and period are more widely dispersed in private collections and museums, surviving examples of this type of a standing, crowned, lotus-holding bodhisattva are scant. Two of similar size to the present lot, depicting Manjushri, but with lotus adornments now lost, are also published by von Schroeder (*ibid.*). The first (286D-F, pp. 1102-3), housed in Jo khang monastery, exhibits a similar lustrous brassy-bronze finish, and shares a comparable modelling of the necklaces. Also, the *ratnopavita* falls in a straight vertical line across his torso, although bending higher on the hips. The second (252D-F, pp. 1024-5), held in Zhwanlu monastery, despite being gilded and composed of a different alloy, is perhaps most closely related to the present lot. All jewellery components share nearly identical treatment. Compare also, the diamond shaped palm, the slightly fleshy waist with a vertical furrow descending from the navel, the length of the *ratnopavita*, the curling hair before the crown, and a certain interiority to the expression. The comparisons leave no doubt that the present sculpture joins these two in representing what von Schroeder terms the "Tibetan Monastic" period.

Starting in the 11th century, this period ended with the Muslim conquest of the Pala regions in the 13th century. Following the decimation of the great monasteries, Central Tibetan patrons turned to the masterful Newari craftsmen of Nepal to respond to the demand for shrine images. Later examples attributed to Central Tibet show the hallmarks of Newari influence blending with earlier features seen in the present lot; details of the jewellery, such as the beaked *kirtimukha* remain, for instance, but these are combined with the sinuous poses, central pleated hems, and overall refinement of Newari work (cf. an example in the John and Berthe Ford collection, Pal, *Desire and Devotion*, London, 2001, no. 171, pp. 294-5, and another in the Zimmerman collection see *Galleries nationales du Grand Palais, Dieux et démons de l'Himalaya*, 1977, no. 128, pp. 143-4 or Pal, *Art of the Himalayas*, New York, 1991, no. 66, p. 126). Of clear aesthetic and historic value, this rare Padmapani preserves in its lines and contours a seminal portion of Tibetan history, and the history of Buddhism at large, wherein Tibetans retrieved and preserved so much of the wealth of Buddhist India before supplanting it in reputation as the Buddhist holy land of Asia.

Provenance:

S.P.R.L. Asie-Afrique, Brussels, 1978

Private American Collection







12

11

**A copper alloy figure of Avalokiteshvara
Tibet, circa 14th century**

Standing in a flexed pose on a circular, fully-conceived lotus pedestal, with his right hand in *varada mudra*, his left holding the stem of a fecund lotus in bloom by his shoulder, wearing a diaphanous *dhوتي* with a tassel falling between the legs and a long sash draping from the shoulders, and adorned with various jewelery and abundant beaded ropes lining the hems and his profile throughout, his uplifting expression with round cheeks and almond shaped eyes flanked by the fan-shaped side ribbons of his crown and surmounted by the neatly tied *jatamukata* with ascendant Buddha.

6 5/8 in. (16.7 cm) high

\$15,000 - 20,000

The direct link to the Indian Pala style copied by this well-cast bodhisattva is evident when compared to a Padmapani in the Norton Simon Museum (see Pal, *Art from the Indian Subcontinent*, Pasadena, 2003, p. 195, no. 151). Both stand in a flexed pose from the waist with legs straight and together, have curving torsos, wide narrow eyes and well-defined chignons rising from the back of the head. The present sculpture is stripped down of the embellishments and inlays and is adorned with simple beaded jewellery.

More simplified variants also ascribed to India are in the Los Angeles Museum of Art and a private collection, Berlin, published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p.278, nos. 71D-E.

12

**A silver inlaid copper alloy figure of Heruka and a copper alloy
plaque of a Mahapratisara**

Northeast India, Pala period, 11th/12th century

Heruka adorned with a garland of severed heads, a silver necklace, and inlaid copper eyes, with a *vajra* in his raised right hand while dancing on the Brahmanical deity prostrate on the base, now separated; the plump goddess with eight arms holding various attributes including a sword and bow. (2)

Hevajra: 3 in. (7.6 cm) high; *Mahapratisara*: 1 7/8 in. (4.7 cm) high

\$2,000 - 3,000

For a very closely related figure described as Hevajra in the Bangladesh National Museum, see Huntington, *The Circle of Bliss*, Colombus, 2003, p. 460, fig. 3.

Provenance:

Private American Collection



13

13

A copper alloy figure of Shakyamuni Buddha

Tibet, 14th century

Raised on a large lotus platform in the aspect of *bhumisparsa mudra*, his robe defined with an inlaid copper hem.

8 1/4 in. (21 cm) high

\$5,000 - 8,000

The squat proportions and beaded double-tiered platform with swollen petals are common in sculpture of the 14th and 15th century in Central and Southern Tibet. See von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 187 and 190, nos. 37A&D and 39A. The present example retains the applied cold-gilding and pigments giving the Buddha an enhanced presence.

Provenance:

Private Collection, New York since 1976



14

14

A copper alloy figure of Shadakshari

Tibet, 15th century

A Tibetan inscription along the base reads: *jo bo spyan ras gzigs la na mo*; "veneration to Jowo Chenrezi [Avalokiteshvara]"; Seated in *dhyanasana* upon a double lotus base, the primary hands held in *namaska mudra*, the others upraised, the left holding a flowering lotus, wearing an ornate headdress, beaded jewelry and long scarf extending over the knees.

9 7/8 in. (25 cm) high

\$10,000 - 15,000

The broad facial type and inlaid silver eyes together with a highly simplified treatment of the lotus platform are indicative of casting in Central and Southern Tibet during the 15th century, see von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 479, nos. 133D&G. Also see Neven, *Lamaistic Art*, Brussels, 1975, no. 16.

Provenance:

Private Collection, New York since 1976



15

15

A gilt copper alloy panel with a vyala

Central Tibet, 13th/14th century

Disgorging a jewel and pearl stream, the mythical beast stands on his hind legs on the back of a caparisoned elephant raised on a lotus platform.

16 in. (40.6 cm)

\$6,000 - 8,000

This thick, heavily cast panel is likely to have once been a part of a *prabhamandala* surrounding a main deity on the left side. Comparisons can be drawn with the late 13th-14th century paintings in Ladakh at Lhakang Soma. Here murals show similar *vyalas* standing on elephants, spewing jewels and with a scarf falling down the back, see Pal and Fournier, *Buddhist Paradise: The Murals of Alchi*, Basel, 1982, no. LS12-LS13.

Provenance:

Christie's, New York, 19 September 2002, lot 165

Private Collection, Canada



16

A gilt copper alloy figure of Buddha

Tibet, probably Densatil, early 15th century

In the meditative pose of *dhyana mudra* with thumb tips touching to represent the 'mind of enlightenment', the Buddha wears a cape-like diaphanous robe drawn across his body forming a perfect curve at the neck and terminating with a raised waved hemline at the back.

10 1/2 in. (26.7 cm) high

\$70,000 - 90,000

The prototype of this form of the Buddha, wearing a smooth full cape-like robe (*sanghati*), can be traced to 4th/5th century Indian stone steles, such as the standing Buddha in the Rockefeller Collection at the Asia Society (see Pal, *The Ideal Image*, New York, 1978, p. 68, no. 15). Examples from Nepal are known from the 7th century (see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 304, nos. 74A and B). Also compare with a large standing Buddha dated to the 12th century in the Norton Simon Museum, see Pal, *Art of the Himalayas and China*, Pasadena, 2003, p. 81, no. 49.

The extra thick method of casting, compressed well-defined lotus petals, and tang fragment at the back of the base are common traits of sculpture typically associated with the famed monasteries of Densatil and Drigung. A superb Cakrasamvara in the Rubin Museum of Art shares the same features (see Pal, *Sensuous Immortals*, Los Angeles, p. 177, no. 105) along with examples now in the Potala Palace Collection published in von Schroeder, *Buddhist Sculptures in Tibet*, vol. II, Hong Kong, 2001, pp. 1040-1041, nos. 260A-E.

Furthermore, close comparison can be drawn with the present lot's squared face, high forehead, slightly prominent chin, mouth, and eyes with that of two Densatil figures of Amoghasiddhi and Akshobhya in the The Berti Aschmann Foundation Collection, see Uhlig, *On a Path to Enlightenment*, Museum Rietberg, Zurich, 1995, pp. 74-5.

The relatively simplistic form and lack of ornamentation is not common at Densatil. However photographic evidence captured by Pietro Mele in 1948 prior to the monastery's destruction shows related examples set against cast back panels in the fourth tier of the Tashigomang stupa (see Czaja, *Medieval Rule in Tibet: The Rlangs Clan and the Political and Religious History of the Ruling House of Phag mo gru pa. With a Study of the Monastic Art of Gdan sa mthil*, Wien, 2013, pp. 661 and 763, pls. 116, 266 and 267. For further discussion on the tier of Buddhas at the tashi gomang stupa, see *ibid.*, pp.424-6). Also see the forthcoming publication by Czaja: *Golden Visions of Densatil: A Tibetan Buddhist Monastery*, Asia Society, New York, 2014, fig. 21.

While no extant examples of Buddhas of this type are known and the photographic archives are not conclusive, the cited comparative examples and quality of the Buddha provide a compelling argument for a Densatil attribution.

Bonhams is grateful to Olaf Czaja for his assistance in the preparation of this entry.

Provenance:

Private Canadian Collection

Acquired from Spink & Son Ltd, London, 1995



16



17

17

A copper and copper alloy repoussé figure of Padmasambhava

Tibet, 15th century

Of exquisite repoussé in three parts: base, figure, and crown; the adept sits on a lotus throne wearing voluminous and elaborately patterned robes, his right hand holding the vajra before the chest, his left supporting the scented *kapala*.

6 1/4 in. (15.8 cm) high

\$20,000 - 30,000

The wonderfully rounded and squat proportions of this figure is unusual compared other to portraits of Padmasambhava, suggesting the artist took inspiration from local models, or perhaps inspired by the likeness of the patron. A likeness can be seen in the earlier portrait of Phakmo Drupa in the Cleveland Museum of Art, see Weldon and Casey, *The Sculptural Heritage of Tibet*, London, 1999, p. 135, no. 51.

His stern expression is barely discernible other than the incised scrolls at the brows, and short, broad nose with full cheeks seem to match the great volume of his robes. The elegant outer robe broad with delicately incised floral patterns, especially prominent at the back compares favorably to a lama portrait formerly in the Goldman Collection sold at Sotheby's, New York, 21 March 2002, lot 115.





18

18

A Thirty-Two-Deity Guhyasamaja Mandala Tibet, Ngor monastery, circa 1520-1533

distemper on cloth with original blue cloth mounts and inscribed red lacquered rod, inscribed in gold in the top and bottom margins; the central figure of Guhyasamaja with three faces and six hands with a slightly fierce expression embraces his consort Sparshavajra while seated in vajra posture, the surrounding thirty solitary male and female deities occupy the red, green, white, and yellow mandala palace and include the twelve protective deities that guard the outer corners and gateways, in the corners outside the circle Manjuvajra Guhyasamaja, Lokeshvara Guhyasamaja, Rakta Yamari, Krishna Yamari, flanking these corner protector deities in smaller roundels are Sachen Kunga Nimpo, Grags-pa rgyal-mchan, and other lineage masters identified by inscriptions, the top register contains Vajradhara and the lineage of Indian, Nepali and Tibetan teachers, and the bottom register is Sakya Pandita, Panjarnata Mahakala and the ten gods of the worldly heavens.

Image: 20 x 17 1/2 in. (50.7 x 44.3 cm)

\$400,000 - 600,000

The inscription along the bottom margin reads:

དཔལ་ལྷན་གསལ་བ་འདུས་པའི་དབྱིས་འཁོར་ལྷ་བཟུང་འདོད་ལྷ་དང་བཅས་པ་འདི་ཉིད། དབྱིས་འཁོར་ལྷ་མཆོའི་འགྲུག་འཇམ་དབྱངས་དཀོན་
མཆོག་ལྷན་ལྷ་པ་པའི་ཐུགས་དཀོངས་རྒྱུགས་པ་དང་པ་མ་མེས་ཅན་ཐམས་ཅད་ཀྱི་དོན་དུ། དགེ་སྲོང་ལྷན་དགའ་རྒྱལ་ མཚན་ལྷིས་བཞེངས། དགེ་བ་
ལེན་ཅན་ཐམས་ཅད་དོན་དུ་བསྐྱབས་དགེ་ལོ།

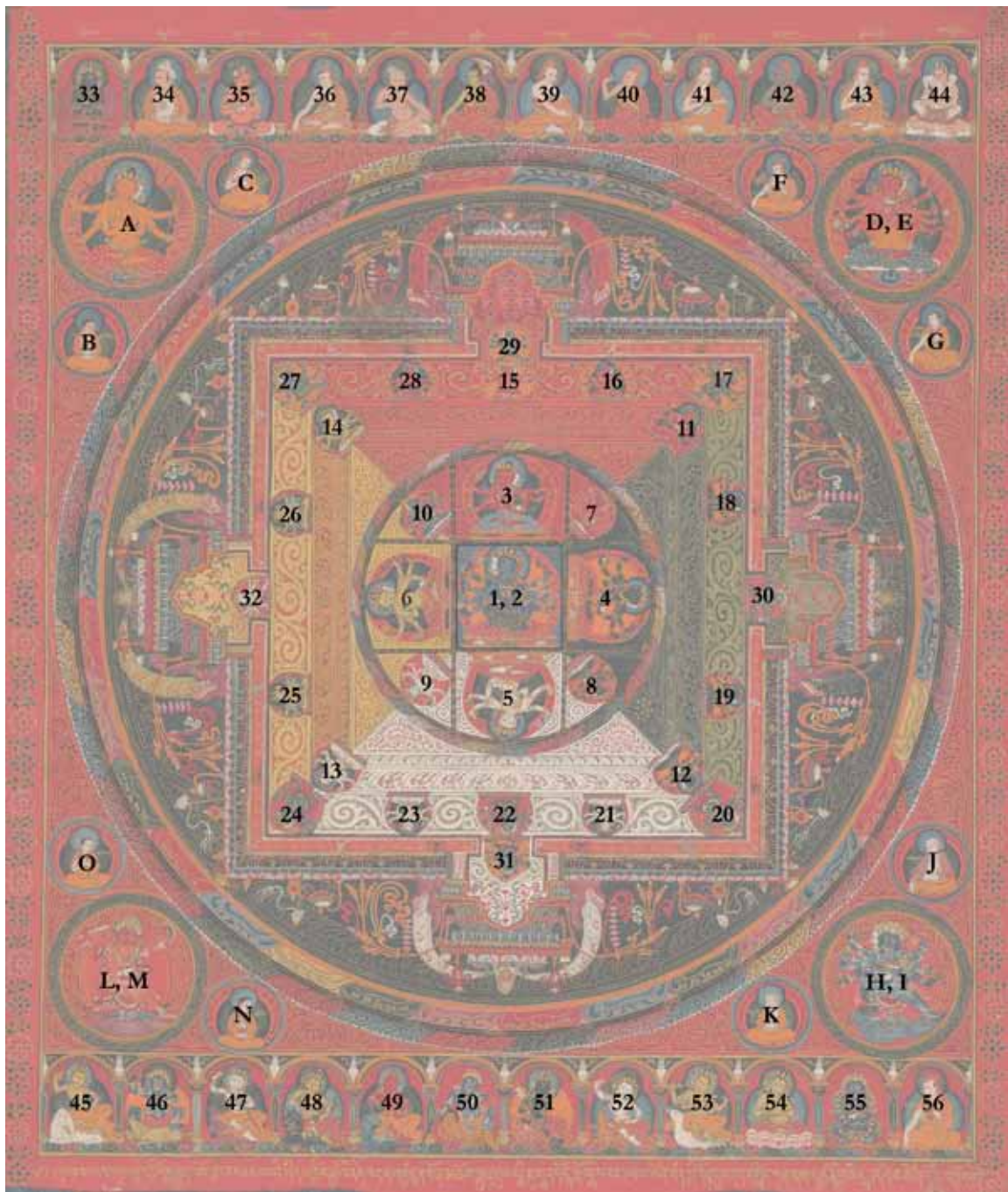
This Shri Guhyasamaja mandala, together with the lineage teachers and Desire [Realm] gods, to fulfill the wishes of the Lord of an ocean of mandalas, Jamyang Konchog Lhundrub, and for the benefit of parents and sentient beings was made by Bhikshu Kunga Gyaltsen. May the merit be dedicated to all sentient beings.

Therefore, we understand that the mandala was commissioned by Kunga Sonam, likely to be Jamyang Kunga Sonam (1485-1533) the 22nd Sakya Tridzin, in the fulfillment of the wishes and aspirations of Ngorchon Konchog Lhundrub (1497-1557), the 10th Ngor Khentchen. The two important historical figures overlapped between 1520-1533, providing the secure basis for dating.

Konchok Lhundrub was enthroned as the tenth abbot of Ngor at the age of thirty-eight. He is recorded to have excelled in teaching, debate, and writing, and demonstrated the classic Buddhist qualities of being learned, virtuous, and noble. He had disciples in many distant regions, including Kham, Amdo, U, and Ngari. Konchok Lhundrub did not stay full-time at Ngor, but traveled to Nyangrong, Mu, Nalendra, and various other monasteries to teach. Many powerful families such as the Khon and the Rinpung (rin pungs pa) relied on his instruction.

In authoritative biographies listed on treasuryoflives.com, Konchok Lhundrub held the throne at Ngor for almost twenty-five years, until he passed away in 1557. During that time, he gave the Lamdre teachings thirty-three times, in addition to many other beneficial activities such as commissioning works of art. Jamyang Kunga Sonam, also known as Sakya Lotsawa Jampai Dorje was enthroned as the twenty-second throne holder of Sakya in 1496. It is recorded that he studied the arts with Zhalu Lotsawa Rinchen Chokyon (1441-1527) and travel extensively to receive teachings at Ngor, Tsedong, Nalendra, Lingga Dewachen, Reting and other monasteries.





- | | | | |
|-------------------|---------------------------|--------------------------|----------------------------|
| 1. Akshobhyavajra | 18. Nivarana Vishkambhin | 35. Jnana Dakini | 52. Ishana |
| 2. Guhyasamaja | 19. Samantabhadra | 36. Raja Visukalpa | 53. Brahma |
| 3. Amitabha | 20. Mahabala | 37. Brahmin Saraha | 54. Bhudevī |
| 4. Amoghasiddhi | 21. Maitreya | 38. Arya Nagarjuna | 55. Panjarnata Mahakala |
| 5. Vairochana | 22. Yamanatak | 39. Aryadeva | 56. Sakya Pandita |
| 6. Ratnasambhava | 23. Kshitigarbha | 40. Shakya Mitra | A. Manjuvajra Guhyasamaja |
| 7. Gauri | 24. Achala | 41. Mahasiddha Nagabodhi | B. Gomashri |
| 8. Tara | 25. Vajrapani | 42. Shri Chandrakirti | C. Go Lotsawa |
| 9. Lochana | 26. Akashagarbha | 43. Shisha Vajra | D-E. Avalokita Guhyasamaja |
| 10. Mamaki | 27. Takkiraja | 44. Krishnacharin | F. Pandita Viryabhadra |
| 11. Gandhavajra | 28. Lokeshvara | 45. Indra | G. Upa Geser |
| 12. Rasavajra | 29. Shumbha | 46. Yama | H-I. Krishna Yamari |
| 13. Rupavajra | 30. Vignantaka | 47. Varuna | J. Nam Ka'upa |
| 14. Shabdavajra | 31. Ushnisha Chakravartin | 48. Yaksha | K. Lobpon Sonam Tsemo |
| 15. Hayagriva | 32. Prajnanraka | 49. Agni | L-M. Rakta Yamari |
| 16. Manjushri | 33. Vajradhara | 50. Raksha | N. Jetsun Dragpa Gyaltsen |
| 17. Niladanda | 34. Indrabhuti | 51. Vayu Deva | O. Sachen Kunga Nyingpo |

This particular painting depicts a lineage that is called the 'early' or 'old' lineage according to Jamgon Ameshab Kunga Sonam (1597-1660). There are four principal lineages for this form of the meditational deity Guhyasamaja. The first is the lineage of Abhayakaragupta contained in the famous Vajravali text. The second lineage is that of Nyen Lotsawa, no.42 in the Gyu de Kuntu set of mandalas. The third lineage belongs to Marpa Lotsawa and the text is found in the Kagyu Ngag Dzo. The fourth lineage is that of Go Lotsawa Kugpa Lhatse. This mandala painting belongs to the Go Lotsawa Tradition. In the textual literature, farther down in the list of lineage teachers are Sa Lotsawa Jambaiyang Kunga Sonam immediately followed by Yongdzin Konchog Lhundrub. The painting above was commissioned by Kunga Sonam for his student Konchog Lhundrub - both lineage holders for this particular tradition of Akshobhyavajra Guhyasamaja.

The finely detailed Newar scrollwork is larger and more defined through the use of *meow* pronounced outlining and shading compared with earlier examples of the Beri tradition at Ngor. In the red spandrels, the interlocking roundels are formed with the broad terminus facing each other. Also noteworthy is the graduation in scale of the scrolling elements within the palace, starting with small minor scrolls around the principle figure and climaxing with larger, more open, elements dividing the deities that frame the square. Together with variance in underlying ground colors, this creates a visible dimensional effect of the palace structure.

For a closely related Thirty-Two-Deity Guhyasamaja Mandala of the same scale and period with minor differences in the upper and lower registers in the Navin Kumar Collection, see Huntington and Bangdel, *Circle of Bliss, Buddhist Meditational Art*, Los Angeles, 2003, p, 443, no. 136. Also compare with a Chakrasamvara mandala in the Rubin Museum of Art, see Linrothe and Watt, *Demonic Devine: Himalayan Art and Beyond*, New York, 2005, p.199, no. 43. Additionally, compare a Vajrabhairava mandala commissioned by Lhachog Sengge in the Rubin Museum of Art, C2005.16.40 (HAR 65463).

Published:
HAR #30510 - <http://www.himalayanart.org/image.cfm/30510.html>

Provenance:
Private American Collection





19

19
A copper alloy figure of Amitayus
Tibet, 17th century

Seated in *dhyanasana* atop a double lotus base, his hands cradling the *kalsā* in his lap, clad in a long *dhoti* with incised foliate hem and beaded jewelry, his long hair falling across his shoulders and pulled into a high chignon topped with a finial and secured with a five-petal crown before a flaming nimbus.

8 1/2 in. (21.7 cm)

\$8,000 - 12,000

For another ungilded bronze with a similar squared treatment of the lotuses see von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 487, no. 137E.

Provenance:

Private Collection, New York since 1976



20

20
A copper alloy figure of Akshobyha
Tibet, circa 17th century

Seated in the aspect of *bhumpisparsa mudra*, his robe defined with a raised and incised hem with a fish-tail pleated end over the left shoulder.

4 3/4 in. (12 cm) high

\$2,000 - 3,000

Provenance:

Private Collection, New York since 1976



21

21

A large gilt copper alloy torso of Kunzang Akor

Tibet, circa 17th century

The Tibetan letter 'A' raised on his chest, wearing a mantle covering the shoulders and leaving the chest and arms bare, and adorned with various jewelry, his face with applied cold gold, surmounted by an elaborate seven-leaf crown, the central leaf with beaked *kirttimuka* grasping two flanking subsidiary leaf stems, his hair in a high chignon surmounted by a budding jewel.

23 in. (58.4 cm) high

\$30,000 - 40,000

The deity Kunzang Akor is the meditational form of Shenlha Okar. He is generally recognized by the Tibetan letter 'A' placed on the chest at the level of the heart. The two hands are generally placed in the lap and hold the stems of two flower blossoms supporting a *yungdrung* (*svastika*) on the right and a vase on the left. There are numerous traditions of ritual cycles and meditation practices for Kunzang Akor. It is also common to have a sculpture of Kunzang Akor created as a death memorial. While in Tibetan Buddhism it is more common to have a painting created in memoriam, a sculpture is more common in the Bon Religion. The only other large scale gift bronze of this deity was sold at Christie's, New York, 23 March 2010, lot 246.

Provenance:

Christie's, New York, 29 March 2000, lot 92

Jack Bogart Collection, San Francisco, 2000-2008

Private Collection, California since 2008



22

22

A copper alloy *thogchak*

Tibet, 16th-18th century

The powerfully modeled form of Garuda (*khyung*) with a snake held in the beak and outstretched wings.

3 3/4 in. (9.6 cm) high

\$1,000 - 1,500

As Heller notes in discussion of a similar piece in the Newark Museum of Art (91.136a), *thogchak* (or *tockche*) are treasured by Tibetans for their talismanic powers. "Worn as amulets, *tokche* are "found objects", always of metal and usually showing much wear." In their original state they may have been ornaments for chests, belt fastenings, or, possibly in the case of the present lot, part of a *torana*. For further discussion, see Heller, *From the Sacred Realm*, New York, 1999, pl. 35, pp. 60 & 79. Compare with another closely related example sold at Sotheby's, New York, 20 March 2013, lot 217.

Provenance:

Private American Collection

23

An iron Vajrakila *purbha*

Tibet, circa 13th century

The hilt with Vajrakila's three heads with fierce expressions surmounted by a combined high chignon, above a grip between "thread-mansion" blocks and the blade extending from the mouth of makara.

14 in. (35.6 cm) long

\$5,000 - 8,000

The *purbha* is thought to be the only implement capable of transmuting the powerful negative energy of vice and egocentrism into benevolent compassion (Rhie & Thurman, *Worlds of Transformation*, New York, 1999, p. 435). According to legend, Padmasambhava introduced the magic dagger to Tibet to subdue forces hostile to Buddhism. It is the embodiment of Vajrakila, who is one of eight Herukas (wrathful deities) of the Nyingma Mahayoga.



23

24

An iron and parcel-gilt silver three box ritual casket

Tibet, 19th century

Of exquisite casting and chasing, each tiered box with the alternating haunting expressions of a woman, a young man, and an old man between dried skulls and scorpions wrestling snakes, below horizontal bands of skulls with gilt rims, the lid with an edge of silver and gilded scrolls, and the top with skulls engulfed in flames before a partially gilded lotus roundel and bud finial.

6 7/8 in. (17.6 cm) high

\$40,000 - 60,000

The present lot is an exceptional example of Tibetan decorative arts, which would likely have had a ritual function, containing offerings for the altar. The faces play on the recurring motifs in Tibetan visual culture of the freshly severed and dried skulls. These are often seen hung in garlands around the necks or in the crowns of wrathful deities. The alternating three here possibly providing a visual merism indicating the mortality of all human kind.





25

25

A silver inlaid gilt copper alloy figure of Bhaiṣajyaguru

Tibet, 17th century

Seated on a rectangular plinth with a vajra flanked by swirling scarves in the frontal cartouche, his right hand in *bhumisparsha mudra* and his left supporting an alms bowl, wearing a *sanghati* with raised un-gilded copper hems and inlaid silver, his charming face with similarly inlaid eyes surmounted by a bud-crowned *ushnisha*.

4 3/8 in. (11.2 cm) high

\$20,000 - 30,000

This distinctive pedestal with a central *vajra* can also be seen on a large repoussé figure held in the Metropolitan Museum of Art (2012.459, see also Pal, *Art of the Himalayas*, New York, 1991, no. 60, p. 119). Another example underneath Vajradhara appears alongside the Padmasambhava in Galeries nationales du Grand Palais, *Dieux et démons de l'Himâlaya*, Paris 1977, nos 162 & 165, pp. 155-7.



26

26

A copper alloy figure of Maitreya

Tibeto-Chinese, circa 18th century

Attached to a lotus pedestal, standing with the *cakra* and *kundika* blossoming from leafy stems by his shoulders, wearing luxurious silks with patterned hems and adorned with a five-leaf crown and beaded swags gracing his legs and chest.

13 in. (33 cm) high

\$10,000 - 15,000

Compare the similar treatment of beaded jewelry and crown leaves with a seated Amitayus in the Kandell Collection published in Rhie and Thurman, *A Shrine For Tibet*, New York, 2009, p.176-177, no. IV-4a,b. Also compare with a number of other deities of the same period in Neven *Lamaistic Art*, Brussels, 1975, nos. 80-86, especially with the later and slightly cruder Maitreya in a mirrored pose: no. 84.

Provenance:

Collection of Richard Roland, New York

Acquired in Europe before 1983

27

A large gilt repoussé figure of a bodhisattva

Qing, Possibly Dolonor, 18th century

His hands in the gesture of explication and generosity or boon-granting, and delicate leafy stems flanking each shoulder supporting a lotus pod and blossom, adorned with a five-leaf crown, sumptuous jewelry and swirling scarf, and raised on a large lotus platform.

33 1/2 in. (85 cm) high

\$30,000 - 50,000

The present lot likely originates from Dolonor, displaying numerous similarities with other sculptures attributed to these workshops. Of obvious comparison are the triple tiered hair, jewelery, lotus stems, and pedestals present in two examples from the Kandell Collection published in Rhie and Thurman, *A Shrine for Tibet*, New York, 2010, nos. I-14a,b & I-15a,b, pp.76-9. A third closely related example, held in the Qing Summer Palace in Chengde, is published in Chang & Jiang, *Buddhist Art from Rehol*, Taipei, 1999, p. 75, no. 16.

The great interest shown in Tibetan Buddhism by the early Qing emperors gave rise to a tremendous increase in, and expansion of, Vajrayana temples, particularly in the border regions around China. Under the Qianlong emperor (r.1735-95), Dolonnor in Inner Mongolia was a major center for the vast production of sculpture and ritual adornments that met the sudden great demand to adorn these temples.

This large image would have been part of an iconographic set of the Eight Great Bodhisattvas flanking a central Buddha, similar to a gilt clay group in the Great Sutra Hall (Daijingtang), founded in 1711. In discussion of the fusion of Tibetan and Chinese elements in such images, Rhie cites the strong presentation of the body and the use of inset stones as typical of Tibetan sculpture of the period, while the leafy lotus stems rising up by the arms are known in Ming sculpture (Rhie & Thurman, 2010, pp.31-2).

Provenance:

Private Long Island Collection

Acquired by inheritance in 40s/50s and with an appraisal document dated 23 December 1975.



28

A thangka of Avalokitesvara Sahasrabhuja

Qing, 18th century

Distemper on cloth; with eleven heads and a thousand hands, standing on a large multi-color lotus flanked by White and Green Taras, at the top right are the Five Tantric Buddhas: Vairochana, Akshobhya, Ratnasambhava, Amitabha, and Amoghasiddhi, at the upper left is the primordial Buddha Vajradhara, below are two Tibetan teachers very close in appearance to the Marpa and Milarepa, and along the bottom from left to right are Charchika, Shadbhuja Mahakala, the Tibetan King Songtsen Gampo, 'Secret Accomplishment' Hayagriva and Parnashavari.

Image: 30 x 19 5/8 in. (76.2 x 49.7 cm)

\$20,000 - 30,000

The present lot appears to be from the same series as a collection of thangkas in the Freer Gallery of Art (F1905.66-75). Each has a distinctive palette and highly refined treatment of the textiles.

Also compare with a closely related example of Sitatapatra in the Musée Guimet (see Menzies, *Goddess: Divine Energy*, Sydney, Art Gallery of New South Wales, 2006, p. 201, no. 124). Both thangkas have identical treatment of the lotus platforms, flame elements, nimbuses and radiating mandorlas behind the minor figures.

Published:

HAR #41001 - <http://www.himalayanart.org/image.cfm/41001.html>

Provenance:

Private Collection, New Mexico





29

29
A gilt copper alloy figure of Yamantaka and Vajravetali
Tibeto-Chinese, 18th century

Cast in six separate pieces, the wrathful manifestation of Manjushri tramples the *devas* underfoot with his sixteen legs, his thirty-four arms radiate outwards holding various attributes, his primary placing the chopper to the skull bowl whilst gripping Vajravetali as her left leg wraps around his waist, she gazes at his buffalo face which is sided by seven wrathful heads and surmounted by the peaceful face of Manjushri amid the flames of his hair.

7 1/4 in. (18.3 cm) high

\$6,000 - 8,000

A similar example, cast in separate pieces, is held in the Jacques Marchais Museum of Tibetan Art (see Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, no. 41, p. 101). Another was sold at Christie's, Paris, 11 December 2013, lot 126.

Provenance:

Collection of Richard Roland, New York
 Acquired in Europe before 1983



30

30
A gilt copper alloy figure of Tara
Qing, 18th century

Seated in *lalitasana* on a double-lotus pedestal with the folds of her *dhoti* elegantly spilling over the rim, her right hand in *varada mudra* as leafy lotus stems bloom by her shoulders, her cheerful expression surmounted by a five-leaf tiara and her hair in a high chignon with a crowning jewel.

6 7/8 in. (17.6 cm) high

\$6,000 - 8,000

Compare to a similar figure sold at Christie's, New York, 21 March 2012, lot 812.

Provenance:

Collection of Richard Roland, New York
 Acquired in Europe before 1983



31

31
A gilt copper alloy figure of Amitayus
Qing, 18th century

Seated on lotus throne with his hands in resting in his lap, abundantly adorned with jewelry, large earrings and a five-leafed crown, his shoulders covered with an undulating scarf and swirling tresses, his hair arranged in a two-tiered chignon surmounted by a flaming jewel (*cintamani*).

7 in. (17.5 cm) high

\$6,000 - 8,000

Pieces of similar style and period were sold at Bonhams, New York, 18 March 2013, lot 159, and 18 September 2013, lots 19 & 20, at Christie's, South Kensington, 7 November 2012, lot 706, and at Sotheby's, London, 9 October 1967, lot 102. Also compare to a bronze published in von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, no. 153b.

Provenance:

Collection of Richard Roland, New York
 Acquired in Europe before 1983



32

32
A gilt copper alloy figure of White Tara
Qing, 18th century

Seated in *vajrasana* and wearing an intricately patterned *dhoti*, the young goddess bestows the gesture of supreme generosity with her right hand, the seven eyes of pristine awareness appear on her feet, palms and face, which has a cheerful upward tilt.

4 3/4 in. (12 cm) high

\$3,000 - 5,000

Provenance:

Collection of Richard Roland, New York
 Acquired in Europe before 1983

A black ground thangka of Panjaranatha Mahakala
Tibet, circa 1800

Distemper on cloth; holding a curved knife and skullcup to the heart with a *gandhi* stick resting across the forearms, with a very fierce expression and all the customary wrathful ornaments and attire such as the necklace of fifty freshly severed heads, tiger skin lower garment and a long snake as a Brahmin cord, he stands atop a corpse above a dark sun disc surrounded by a mass of flaming fire with three garudas above and a black dog.

At the top of the composition is Buddha Vajradhara (2) and at middle left side is Ekajati (3) and right Shri Devi Dudsolma with four arms and riding a donkey (4), in the lower portion are the Five Karma Activity deities: Kala Rakshasa (5), Putra (6), Kal Rakshasi (7), Bhatra (8) and Singmo (6) and four other small figures depicted in the lower composition. Additionally there is a warrior (A), a dark woman (B) a *mantradharin* (*ngagpa*) (C) and a Buddhist monk (*bhikshu*) (D). These four figures of the outer retinue each represent a thousand figures for each of the four types: a 1000 warriors, a 1000 black women, a 1000 *mantradharins*, and a 1000 *bhikshus*.

With an Umay cursive Tibetan inscription verso:

This painting of Panjara and retinue is offered by the teacher Kunga Gyatso to the monastic house Ewam Zilnon [with the wish] to completely eliminate the wrong views of those practitioners of the Buddha's teachings and to swiftly pacify all of the outer and inner obstacles.

Image: 21 7/8 x 16 in. (55.5 x 40.6 cm); With silks: 39 1/4 x 24 1/2 in. (99.7 x 64.8 cm)

\$30,000 - 40,000

Panjaranata Mahakala is the protector for the Hevajra cycle of Tantras. His iconography and rituals are found in the 18th chapter of the Vajra Panjara Tantra (canopy, or pavilion), an exclusive 'explanatory tantra' to the Hevajra Tantra itself. Forms of the two armed Mahakala can also be found in the Twenty-five and Fifty Chapter Mahakala Tantras.

Compare with another thangka of Panjaranata with his hair flowing upwards in the Rubin Museum of Art, see Linrothe and Watt, *Demonic and Divine*, New York, 2004, p. 21, fig. 1.27, and the thangka of Magzor Gyalmo, p. 167, no. 31. Also see Zwalf, *Heritage of Tibet*, London, 1981, p. 82, no. 41.

Published:

HAR #30509 - <http://www.himalayanart.org/image.cfm/30509.html>

Provenance:

Private European Collection





34

A thangka with scenes from the Bodhisattva Avandanakalpalata

Eastern Tibet, circa 1800

Distemper on cloth; an open landscape with finely detailed diminutive figures and structure, depicting the Awakening of King Prabhasa, The Generosity of King Srisena, and King Manicuda's Perfection of Giving.

Image: 30 1/2 x 22 in. (77.4 x 55.8 cm)

\$10,000 - 15,000

There are numerous ways in which the Avadana teaching stories have been illustrated. In the New Menri style of painting, beginning in the 17th century, there are at least two methods of composition based on emphasizing different characters and meanings from the 108 avadana stories. The painting style emphasized at Palpung Monastery, founded by Situ Panchen Chokyi Jungne in the mid 18th century, follows in the Kham Style (*khan dri*) and places the narrative stories on a much more open landscape compared with the Central Tibetan New Menri style of painting.

This is painting number 2 in Avadana series containing stories numbering 1 through 3, from a set of 23 compositions and 108 stories. This particular composition is very finely done. Each of the three stories are identified by a Tibetan inscription along with a number reference.

The second story is related to the generosity of King Srisena whose actions attracted the attention of the god Indra. Indra, wishing to test Srisena, took the form of a Brahman who lost the lower half of his body after being devoured by a tiger, and asked Srisena for half of his own body to replace it. Srisena immediately agreed, as he did not wish to see the Brahman suffer and ordered for his body to cut in half, as shown in the thangka. Indra acknowledged the remarkable selfless act by restoring both of their bodies to whole.

Other thangkas from this series are in the Newark Museum of Art, see Reynolds, *From the Sacred Realm: Treasures of Tibetan Art*, New York, 1999, p. 184, pl. 103; Los Angeles County Museum of Art, see Pal, *Art of Tibet*, Los Angeles, 1990, p. 165, no. P28; Rubin Museum of Art, see Jackson, *Patron and Painter: Situ Panchen and the Revival of the Encampment Style*, New York, 2009, pp. 12 and 27, figs. 1.15 and 2.10, 6.11 (HAR #247 and #65136); and in the Shelley and Donald Rubin Collection featured on the himalayanart.org (HAR #30 and #138).

Jackson notes, "In 1733 at Palpung, soon after hearing the heartbreaking news of the sudden passing away of both the Twelfth Karmapa and Sharmar lamas (possibly from smallpox), Situ began designing a set of thangkas depicting the 108 stories from Ksemendra's Wish-Granting Vine collecting of versified moral tales (avandana) and themes. He set up a workshop for executing some thirty thangkas, for which he himself sketched the compositions according to his own imagination and original ideas" (New York, 2009, p. 11).

Published:

HAR #41005 - <http://www.himalayanart.org/image.cfm/41005.html>

Provenance:

Private Collection, New York





35

35

A gilt copper alloy figure of a hierarch

Tibet, 17th century

Seated on a double cushion and wearing a patchwork robe underneath a sumptuous outer robe draped across his knees and billowing as it pools around his back, his right hand in the gesture of teaching, his left holding the *kalsa*, his portrait with a broad nose and steadfast expression below the peaked monk's cap.

5 in. (12.5 cm) high

\$20,000 - 30,000

The present portrait bears close resemblance to a portrait suggested to be a Dalai Lama in Dinwiddie (ed.), *Portraits of the Masters*, London, 2003, p. 315, no. 88. In this example he holds the customary sutra page in his left with the right in the act of teaching. For an inscribed portrait of the Great Fifth Dalai Lama in Museum of Fine Arts, Boston, see Rhie and Thurman *Wisdom and Compassion*, 1991, pl. 98, which shows him with sutra pages, *purba* in the robes, and the right hand with an earth touching *mudra*.

In the absence of an inscription and the lack of a *purba* tucked into the folds of his robes indicate that our portrait is more likely another important Gelugpa hierarch. The presence of the long-life vase (*kalsa*) and the teaching *mudra* are also associated with portraits of the Panchen Lama.

Another unidentified lama holding a *kalsa* and in the teaching *mudra* is held in the Tibet House Museum, New Delhi (HAR #71833 - <http://www.himalayanart.org/image.cfm/71833.html>). Also compare with a portrait of Lobzang Gyatso with similar double cushion and cascading robes sold at Bonhams, New York, 18 September 2013, lot 30.



36

36

A thangka of Angaja

Tibet, 18th century

At the center is Angaja holding an incense pot and a fly whisk, directly above him is red Amitabha/ Amitayus standing, flanked by an Elder (Sthavira) with hands in the gesture of meditation to the left, and Vanavasin holding a fly whisk in the left hand, in the lower register Kalika holds a large gold ring in each hand to the right and Dritarashtra - the Guardian King of the East at lower.

Image: 30 1/2 x 20 1/2 in. (77.4 x 52 cm)

\$10,000 - 15,000

The arhat in the upper left is very likely to be Ajita although he could also be Kanaka Bharadvaja or Chudapantaka. The suggestion of Ajita is based on the grouping of these four elders into one composition and the fact that they are the first four named elders from the group of Sixteen Elders or Arhats. One problem with this suggestion is that Ajita is very often depicted with the head partially covered by his monastic robes. The representation of Amitabha is most often related to the Tantric practice of 'transference' (*phowa*).

This thangka belongs to a set of five. Two others are known, one in the Rubin Museum of Art (see HAR#724 - <http://www.himalayanart.org/image.cfm/724.html>) and the other in Collection of Southern Alleghenies Museum of Art (see HAR#90512 - <http://www.himalayanart.org/image.cfm/90512.html>).

Published:

HAR #90762 - <http://www.himalayanart.org/image.cfm/90762.html>

Provenance:

Private Collection, New York

A thangka of Mahottara Heruka
Eastern Tibet, Palpung, 19th century

Distemper on cloth; at the center of the composition is Mahottara Heruka embracing a consort, surrounded by Ratna Heruka, Padma Heruka, Buddha Heruka, Karma Heruka, Vajra Heruka, the lower section is populated by fifty-eight wrathful and attendant deities including; five male & female Herukas, eight Yoginis, eight 'Tramen', four female Gatekeepers, and twenty-eight Shavaris, at the top left are three Tibetan teachers, likely, the 10th Shamar, Chodrub Gyatso (1741/42-1792), and the 13th Karmapa, Dudul Dorje (1733/34-1797/98), on the right side are three additional teachers including the 8th Tai Situpa, Chokyi Jungne (1700-1774).

Image: 27 3/4 x 17 3/4 in. (70.6 x 45.2 cm)

\$50,000 - 70,000

In the Nyingma Tradition, the Guhyagarbha Tantra (8th to 10th century) is considered the most important of all Tantras. It describes two basic mandala configurations - one of forty-two peaceful deities and another of fifty-eight wrathful deities - combined they are the One Hundred Peaceful & Wrathful Deities. There is a clear organization and a structured hierarchy

in the Tantra and two mandalas. There is also a clear relationship between the deities of the Guhyagarbha Tantra and the various Tibetan Buddhist traditions of the *Bardo Todal* (*Tibetan Book of the Dead*).

The forty-two peaceful and fifty-eight wrathful deities are the basis for the iconography depicting Bardo. The 'Terton' Karma Lingpa, in the 14th century, is credited with the discovery of the 'treasure text' known as the Liberation Through Hearing in the Bardo, a text intended to be read to the deceased with the wish to enhance a rebirth.

Compare with an example in the Newark Museum in Rhie and Thurman, *Wisdom and Compassion*, New York, 1997, p. 198, no. 60. Also compare with a thangka of Draglha Gonpo in the Rubin Museum of Art, see Linrothe and Watt, *Demonic and Divine*, New York, 2004, p. 107, no. 3.

Published:

HAR #41008 - <http://www.himalayanart.org/image.cfm/41008.html>

1. Mahottara Heruka
2. Ratna Heruka
3. Padma Heruka
4. Vajra Heruka
5. Buddha Heruka
6. Karma Heruka
- A. Karmapa
- B. Sharmarpa
- C. Situpa







38

38

Shakyamuni Buddha and the thirty-five Confession Buddhas

Tibet, 17th/18th century

Distemper on cloth; Shakyamuni at the center flanked by Shariputra and Maudgalyayana with other arhats, *stahvira pratyekabuddhas*, and devas before the throne, the top with Amitabha at the center and Dipamkara and Maitreya below, the remaining landscape with the thirty-five confession Buddhas. 27 3/8 x 19 1/8 in. (69.5 x 48.5 cm)

\$5,000 - 8,000

The reverse has a Lantsa style inscription in gold:

om muni muni maha muniye svaha//

om ye dharma hetunte//

om supra tishta ye svaha.

The first is the mantra for Shakyamuni Buddha - 'om muni muni mahamuniye svaha.' The second is the basic 'ye dharma hetunte...' sanskrit verse. The third is the mantra to make the blessing for the painting to be firm and stable 'om supratishtaye svaha.'

Published:

HAR #30554 - <http://www.himalayanart.org/image.cfm/30554.html>

Provenance:

Private New York Collection since 1989



A thangka of Kalachakra

Eastern Tibet, Palpung, mid 18th century

Distemper on cloth; on a pale open landscape with a gnarled, leafy tree bearing dark fruit, Kalachakra has four faces and twenty-four multi-colored hands holding a multitude of attributes, the first pair of hands embrace the consort Vishvamata and are crossed at the heart holding a *vajra* and bell, standing on a blue and green lotus platform and framed by the five-colored lights of pristine awareness fire, at the top left is Sahaja Heruka Kalachakra (3 & 4) and to the right is White Tara (5), at the bottom Shabala Garuda (6) and Green Jambhala (7) flank a *kapala* filled with nectar.

Image: 37 1/2 x 25 1/2 in. (95.3 x 64.7 cm)

\$100,000 - 150,000

Kalachakra and the consort Vishvamata are the principal deities originating in the Sanskrit Kalachakra Tantra text. The text and meditational practices belong to the classification of Non-dual Anuttarayoga Tantra practiced to a greater or lesser degree by all schools of Tibetan Buddhism. The concept of 'time' is used as the special metaphor to symbolize the process of transformation from mundane existence to complete enlightenment. From amongst the numerous lineages to enter Tibet the Rwa and Dro are the most famous.

The composition is from a set of twenty-seven paintings of meditational deities (*yi dam*) commissioned by Situ Panchen Chokyi Jungne in the mid 1700s. The deity figures are painted in a Khyenri painting style

following the original Gongkar Chode Monastery models. The landscape background follows a Chinese model.

The deity figures are sketched and painted in a Khyenri style first seen at Gongkar Chode Monastery in Central Tibet. The colours are very bright and the paint is layered very thick. The halos around the figures form a near perfect circle and the detailing is fine and intricate with the eye being able to look intently at small aspects of the figures and decorations. These are all characteristics of the Khyenri style of painting. The background follows a Chinese style of landscape painting with grassy expanses and distant green hills. The landscape is almost completely independent of the Tantric deities super-imposed onto the composition.

Compare with a Chakrasamvara thangka in the Rubin Museum of Art (see HAR #432 - <http://www.himalayanart.org/image.cfm/432.html>) and another in the Rezk Collection in Huntington, *Mirrors of the Heart and Mind*, Loretto, 1998, p. 20, pl. 13. Also see *Tangka-Buddhist Painting of Tibet: The Complete Collection of Treasures of the Palace Museum*, vol. 59, Hong Kong, 2003, pp.40-2, nos. 34-6.

Published:

HAR #48242 - <http://www.himalayanart.org/image.cfm/48242.html>







40

40
A Gelugpa lineage mandala
Tibet, circa 1800

Distemper on cloth; seated on the central lotus is Shakyamuni Buddha with Tsongkhapa in front, surrounded by a tightly packed group of lineage teachers of the Gelugpa School, above are Vajradhara and the associated Indian adepts, at the top surrounded by pink lotus petals are meditational deities, buddhas and the Sixteen Great Arhats, all in concentric circles, outside of the lotus and seated on green lotus leaves are the four principal protectors Shadbhuja Mahakala, Brahmarupa Mahakala, Shri Devi Magzor Gyalmo and Yama Dharmaraja, along with the Four Great Kings of the Directions, to the middle left are a Black Jambhala and a White Jambhala and with a 'Secret Accomplishment' Hayagriva in the bottom center.

Image: 23 x 15 1/4 in. (58.5 x 38 cm)

\$10,000 - 15,000

This 'Field of Accumulation' painting is a rare composition where the viewer sees a vertical hierarchy of figures but is expected to understand that what is depicted is actually a square throne with a giant lotus blossom on top. Other similar compositions are in the National Gallery

of Prague (HAR #57633), Rubin Museum of Art (HAR #65800), and the American Museum of Natural History (HAR #94328)

Published:

HAR #41003 - <http://www.himalayanart.org/image.cfm/41003.html>

Provenance:

Collection Mr. and Mrs. Sueo Serisawa

On loan to the Los Angeles County Museum of Art (undated label on back of frame with collectors names), possibly from 1970s

Private Collection, by gift in 2004

Sueo Serisawa (1910-2004) became known as one of the leading figures in the Los Angeles-based Modernist movements in art in the 1940-60s and was known to be interested in the writings of the Indian philosopher, J. Krishnamurti, and studied the art and teachings of Zen Buddhism.



A Chakrasamvara Mandala

Central Tibet, 18th century

Distemper on cloth and original silks; multi-armed Chakrasamvara at the centre of a retinue of emanations spreading out in the eight cardinal and sub-cardinal directions, his palace with multi-colored walls and guarded by animal-headed gatekeepers, all within a spherical multi-banded lotus blossom, and pale outer band of the charnel grounds, identified by inscription at the top center is Tsong Khapa (2) flanked by Tilopa (3) and Sachen Kunga Nyingpo (4), at the bottom are the protector deities Charchika (5), Chaturbhuj Mahakala (6), Raven Face Mahakala (7) and an animal faced attendant (8).

Image: 25 1/2 x 16 in. (64.7 x 40.6 cm)

\$100,000 - 150,000

Chakrasamvara is the principal Tantra text of the Anuttarayoga Wisdom (mother) classification of the Vajrayana Buddhist Tradition. Chakrasamvara is also one of the most popular deities in Tantric Buddhism, the Himalayan regions, and Tibet after the 11th century. His purpose and function in the Buddhist Vajrayana system is as a model for meditation practice employed by Tantric practitioners. There is a vast corpus of literature on the subject of Chakrasamvara. The original source material is written in Sanskrit with hundreds of later commentaries, ritual texts, dance performance instructions, and meditation manuals created in the Tibetan.

Compare with three other mandalas in the Palace Museum, Beijing. The treatment of the cloud forms and protector deities in the lower corners are almost identical: *Tangka-Buddhist Painting of Tibet: The Complete Collection of Treasures of the Palace Museum*, vol. 59, Hong Kong, 2003, nos 216-220.

Also compare with the treatment of the wealth deity Nele Thökar in the Northern wall mural of the Lukhang chapel, Lhasa, see Luczanits, "Locating Great Perfection", in *Orientalis* p. 106, fig. 3. The treatment of the clouds, floral forms and stylized rock elements are almost identical. Also see a forthcoming publication of the entire Lukhang images by Thomas Laird *Murals of Tibet*, Taschen, due in 2015.

Published:

HAR #81871 - <http://www.himalayanart.org/image.cfm/81871.html>







42

42
A wrought iron and gold ornamental door fitting
East Tibet, 15th-17th century

The elaborate open framework with the *ashtamangala* interspersed among bifurcated floral sprays and two four-clawed dragons seizing pearls on the dome, with later *vajra* finial and textile underneath.

9 1/2 in. (24 cm) diameter

\$3,000 - 5,000

The work compares closely to a saddle in the Metropolitan Museum of Art (2002.225) and a cup case held in the Victoria and Albert Museum (IM.162_1913), both published in LaRocca, *Warriors of the Himalayas*, New York, 2006, nos 112-3, pp. 218-20. In discussion of these, John Clarke notes that the style of ironwork is usually attributed to Derge (Kham) in Eastern Tibet.

He further comments, "the lively, long-bodied dragons with four claws are highly comparable to those found on early Ming Dynasty textiles of the first half of the fifteenth century," as well as to those on another door fitting from Sera Monastery built in 1419 (*ibid.*, fig. 25, pp. 28 & 220).

Provenance:

Collection of Richard Roland, New York

Acquired in Europe before 1983



43

43
A silver mounted kapala with copper cap and stand
Nepal, 20th century and earlier

The later triangular stand with sides of swirling fire and corners with fierce heads, the skull's interior with grooved veins and lacquer lined with a silver plate, the cap with central lotuses engulfed by water and foliate scrolls rising to a dome with *vajra* prongs pointing to the cardinal directions and a fifth finial pointing to zenith.

10 3/4 in. (27.2 cm) high

\$1,000 - 2,000

Provenance:

Collection of Richard Roland, New York

Acquired in Europe before 1983



44

44

A gilt bronze repoussé ornament of a nagini
Tibeto-Chinese, circa 18th century

Finely cast with swirling motions, the charming *nagini* with a three-snake hood and coiling tail, thrusting her left arm forward, framed by water sprays.

6 1/4 in. (15.9 cm) long

\$3,000 - 4,000

Provenance:

Zee Stone Gallery, Hong Kong, 1999

Jack Bogart Collection, San Francisco, 1999-2008

Private Collection, California, since 2008



45

45

A gilt copper alloy repoussé head of a wild hog
Tibet 18th century

Powerfully modeled with a gaping mouth baring fangs and tusks, bulging eyes, flaming brows and upswept mane.

6 in. (15 cm) high

\$2,000 - 3,000

As noted by Rossi in discussion of a similar mask, this is likely Yama's attendant wild hog. He is responsible for "taking account of the black and white deeds of the deceased person, who will then be judged by Yama and his assistants" (Rossi, *Facing the Music: Masks from the Himalayas*, London, 2009, p. 36).

Provenance:

Private American Collection



46

46
A silk brocaded panel with Buddhist mantra
Ming, circa 16th century

Silk brocade in tabby weave, interwoven with paper faced with gold leaf; with Lantsa script: *Om mani padme hum*.
 8½ x 26 1/8 in. (21.5 x 66.5 cm)
\$15,000 - 25,000

As noted by Brown (2000, pp.37-39), "In later imperial China and in Tibet, Vajrayana or Tantric Buddhism flourished and was supported by the rulers in both regions. The high level of textile techniques stems from the long development of the silk industry in China, and works from China were often gifted to Tibetan Buddhist lamas or high-ranking monks. This sumptuous horizontal silk panel features a Buddhist mantra (sacred prayer) in lantsa-script characters in a single row of seven characters. The characters represent the transliteration of a Sanskrit invocation or prayer. They are written in an Indic script used in Nepal and Tibet for Buddhist invocations or prayers — and also in China for Tibetan Tantric prayers. The first six syllables comprise a mantra that reads, from left to right *Om mani padme hum*, which is generally translated as *O, the jewel in the lotus*. This widely repeated mantra refers to the sacred and secret Vajrayana teachings of Tibet, comparing them to the most precious and pure of all things. The seventh syllable, which reads *hri* is a 'seed character,' or syllable that symbolizes Bodhisattva Avalokitesvara with whom this mantra is traditionally associated. To preserve their efficacy, all mantras and dharanis (invocations) are spoken or chanted using the original Sanskrit sounds, even when translated into Chinese or Tibetan, as the sounds themselves are believed to have mystical powers, even if their meaning is incomprehensible to those who hear them."

Published:

Claudia Brown and Robert Mowry, *Weaving China's Past: The Amy S. Clague Collection of Chinese Textiles*, Phoenix, 2000, pp. 37-39
 Janet Baker, *Sacred World and Image*, Phoenix Art Museum, January 5 - March 25, 2012, no. 10a-b

Exhibited:

Weaving China's Past: The Amy S. Clague Collection of Chinese Textiles, Phoenix Art Museum, 2000
Sacred World and Image, Phoenix Art Museum, January 5 - March 25, 2012

Provenance:

Amy Clague Collection, Phoenix, AZ

47

An astrological chart
Tibet, 19th century

Block printed ink on silk; central mandala with a *ohm* blossoming at the centre of a lotus in the middle of concentric bands of tibetan script and a flaming rim with *vajras*, four identical smaller mandalas at each corner with astrological symbols and auspicious attributes in the outer rings, at top and bottom center are stupas containing script and Shakyamuni Buddha.
 47 1/2 x 29 3/8 in. (120.5 x 74.5 cm)
\$2,000 - 3,000

48^a

A silk embroidered thangka of Avalokitesvara
Mongolia, 19th century

Silk flosses and metallic couching; his eleven heads in tiers of three, the tenth is wrathful and eleventh of Amitabha, his eight hands hold a precious jewel, dharma wheel, *mala*, water flask, bow and arrow, and a lotus blossom, adorned with various jewellery and wearing a scarf around the neck, a deerskin across the left shoulder and multi-colored fabrics on the lower body, three lineage masters in the upper section.
Image: 72 1/2 x 38 in. (184.1 x 96.5 cm)
\$3,000 - 5,000

A closely related example is in the Collection of Southern Alleghenies Museum of Art, (see HAR #90524 - <http://www.himalayanart.org/image.cfm/90524.html>), also compare to another sold Sotheby's, London, 11 October 1990, lot 46.

Provenance:

Private Northern Californian Collection since 1980s

49

A silk embroidered thangka of Tara
Mongolia, 19th century

Silk flosses and metallic couching; holding lotuses that bloom with a bowl of offerings by right shoulder and a *kundika* by her left, she is adorned with various jewels and flowing fabrics, with three lineage masters in the upper register.
Image: 48 x 26 in. (122 x 66 cm)
\$2,000 - 3,000

Provenance:

Private New Jersey Collection
 Acquired before 1938, thence by descent



47



48



49



50



50

50
A ten piece parcel-gilt silver altar set
Tibet, 19th century

Comprising seven water bowls, a three case casket, a tall stem cup, and a footed bowl. *Bowls: 3 3/4 in. (9.8 cm) diameter; Casket: 6 3/4 in. (17.2 cm); Stem cup: 6 1/4 in. (15.8 cm); Footed bowl: 6 7/8 in. (17.6 cm) diameter*
\$20,000 - 30,000

These bowls are likely from the same workshop as a set in The Alice Kandell Collection which Rhie and Thurman attribute to the Derge (Kham) school in Eastern Tibet, which is "renowned for the beauty and richness of the decor of its metalwork" (see Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, no. VI-10, p. 244).

51
A parcel-gilt silver butter lamp
Tibet, 18th century

Of fine repoussé, the graduated foot with jewel and lotus petal bands, rising gracefully to an *amrita* vase grip with inset turquoise, and a tapering tray with alternating eight auspicious symbols and celestial musicians. *9 3/4 in. (24.8 cm) high*
\$10,000 - 15,000

Offering light to enlightened beings is an important part of Buddhist prayer and ritual for which this lamp would have been used, set before images on an altar. Offering butter to fuel such lamps is also a favourite practice of pilgrims in Tibet.

The quality of the delicately chased and embossed design is equivalent to the high level of metalwork in fine Tibetan bronzes. The parcel gilt apsara along the out rim of the lamps mouth might have been useful in securing the transportation of light and smoke to the enlightened beings.

Similar offering lamps, which Rhie & Thurman identify as Lhasa style, are published in Rhie & Thurman, *A Shrine for Tibet*, New York, 2009, no. VI-11, p.244-5.





52

52
A thangka of White Tara
Tibet, 18th century

Distemper on cloth; seated on a lotus platform, her left thumb and forefinger holding the stem of an *utpala* to the heart with the petals blossoming at the ear, the right bestowing charity held across the knee.
Image: 15 3/4 x 10 1/8 in. (40 x 25.5 cm)

\$2,000 - 3,000

In this white form of the deity she appears specifically for the purpose of bestowing longevity - long life and health. Revered in all schools of Tibetan Buddhism it can probably be said that Tara is second in popularity only to Avalokiteshvara. Her practices are found in all classes of tantric literature of both the old Nyingma traditions and the new Sarma schools from India.

Published:
 HAR #41007 - <http://www.himalayanart.org/image.cfm/41007.html>

Provenance:
 Private Collection, New York



53

53
A thangka of Avalokitesvara Chaturbhuja
Tibet, 19th century

Distemper on cloth; with four hands, the first are folded at the heart, the lower hold a crystal mala and lotus, seated on a white lotus in the palace garden in his pure land of Potala, flanked by two seated white four-armed bodhisattvas, among his retinue is Indra holding a conch shell, a horse-headed *kinnara* holding a red gem, Brahma holding the wheel of cosmic law, and a *garuda*, with green wings holding wishing jewels, at bottom left is Padmasambhava and right is Vajrasattva, the upper section is populated with tathagata Buddhas and attendants bearing auspicious attributes.

Image: 28 x 19 in. (71.2 x 48.5 cm)

\$3,000 - 5,000

Provenance:
 Collection of Richard Roland, New York
 Acquired in Europe before 1983



54

54

A thangka with scenes from the life of Lobzang Tenpai Gyaltsen Eastern Tibet, 19th century

Distemper on cloth; showing Buddha bestowing blessings on the lama in the center and the same lama below receiving a fruit offering from a diminutive attendant of the goddess Saraswati who is seated holding a string instrument presents further offerings, the upper right corner with Buddha Shakyamuni.

Image: 38 3/4 x 25 3/4 in. (98.3 x 65.4 cm)

\$5,000 - 8,000

The painting depicts a very unusual subject. Based on the style of composition it should properly belong to a set of paintings depicting important events in the life of Lobzang Tanpai Gyaltsen (1819-1871). Only two compositions of this subject are recorded on the HAR website and the full narrative and number of paintings in the set remain unknown. The other is in the Yale University Beinecke Rare Book & Manuscript Library, see HAR #3157 - <http://www.himalayanart.org/image.cfm/31757.html>.

The style of painting and color palette place the creation of the composition in the Eastern Tibetan region of Amdo. The manner of depicting the figures of the monk, Buddha and goddesses are in keeping with the Gelug Tradition of Tibetan Buddhism.

Published:

HAR #41004 - <http://www.himalayanart.org/image.cfm/41004.html>

Provenance:

Private Collection, Chicago



55

55

A bon po thangka of Welchen Gekhö Tibet, 18th century

Distemper on cloth; with nine faces each with three eyes and gaping mouths and bared fangs, eighteen hands holding weapons and various objects, and four legs, he holds the consort Logbar Tsame and they trample two *lhu* daemons on a sun and moon disc above a multi-colored lotus blossom resting on a throne seat supported by various animals, the horrific couple surrounded by the flames of wisdom fire and numerous Bon deities, teachers, and wrathful retinue figures.

Image: 27 1/8 x 18 3/8 in. (69 x 46.7 cm)

\$5,000 - 8,000

Compare to a similar example in Kvaerne, *The Bon Religion of Tibet*, London, 2001, p. 99, pl. 30, and another in the Rubin Museum of Art (see HAR #200046).

Published:

HAR #41006 - <http://www.himalayanart.org/image.cfm/41006.html>

Provenance:

Private Collection, New York



56

56
A gilt copper alloy vajra
Tibeto-Chinese, 18th century

Finely cast with a lotus grip and four prongs with beaded rims issuing from lotus sepals stemming out of makara heads on each end.

4 in. (10.2 cm) long

\$2,000 - 3,000

Provenance:

Collection of Richard Roland, New York

Acquired in Europe before 1983

57

A copper alloy Kadampa stupa
Tibet, 13th century and later

The domed base rising from a double lotus frieze with beaded rim and supporting the stepped *harmika* with inset turquoise, surmounted by a tapered parasol and an old marriage with a later Chinese-form stupa replacing the original lotus bud finial.

9 5/8 in. (24.4 cm) high

\$3,000 - 5,000

As noted by Ragnubs in discussion of a similar stupa held in the Jacques Marchais Museum of Tibetan Art, this type is associated with the Indian monk Atisha who founded the Kadampa sect in Tibet (see Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, no. 5, p. 46). Other examples were sold at Christie's, New York, 19 March 2013, lot 385, and 13 September 2011, lot 335.

Provenance:

Collection of Richard Roland, New York

Acquired in Europe before 1983



57

58
A copper alloy vajra and ghanta
Tibet, circa 18th century

The bell cast with alternating royal emblems and kirtimukha linked by issuing swags between bands of vajras, with letters in Lantsa script ensconced in lotus petals on the shoulder, the grip with a smoothed head surmounted by a tiara and four-pronged vajra finial; the paired vajra with lotus grip and makara detail with a string of beads and semiprecious stones; together with a leather case.

Ghanta: 6 3/4 in. (17 cm) high; *Vajra*: 4 1/2 in. (11.3 cm) long

\$3,000 - 4,000

A similar vajra and ghanta pair, without an original case, were sold by Bonhams, New York, 18 September 2013, lot 47.

Provenance:

Collection of Richard Roland, New York

Acquired in Europe before 1983

59

A large gilt copper alloy vajra
Tibet, 17th century

Cast in two parts with a central knop flanked by lotus petals extending to four pronged ends issuing from makara heads.

7 in. (17.5 cm) long

\$2,000 - 3,000

Deposited remains inside this vajra's central shaft suggest that it was made to store precious, or ritually significant, objects. Alternatively, the *vajra* may have been created as a separate element to be held by a monumental sculpture of a deity.

Provenance:

Collection of Richard Roland, New York

Acquired in Europe before 1983



58



59



60



60



61

60

**Two ritual skull implements and ritual spear
Tibet, 19th century**

Including a complete copper alloy skull with a detachable lid and spinal cord handle. The skull kalpala with a smooth surface and yellowed patina; the spear with flaming scrolls around the tip. (3)

Spear: 22 1/2 in. (57.2 cm) high; Metal skull: 7 in. (17.7 cm) high
\$1,000 - 1,500

Provenance:

Private American Collection

61

**Two bone elements from a Necromancer's apron
Tibet, 17th-19th century**

The narrow rectangular panel with a skeleton figure with his left foot raised over his head in a yogic pose; the smaller panel carved in relief with Bhairava holding a sword and lasso.

Skeleton: 4 1/4 in. (10.7 cm); Bhairava: 2 1/2 in. (6.3 cm) high
\$1,000 - 1,500

As noted by Marsh in *Mirrors of the Heart-Mind*, Huntington Archive, 1998, "Bone aprons were worn as ritual garments meant to vivify the practitioner or priest during Tantric ceremonial practices. The significance of wearing such ornamentation symbolizes one's own death and the necessary release of one's attachment to the human physical body in order to effectively pursue enlightenment. This is further reified in the use of human bones collected from charnel fields and carved into the beads."

Provenance:

Private American Collection since 1970s, by repute

**Gandharan and
Indian Art**
Lots 62 - 88





62

62

A schist panel with Buddha

Ancient Region of Gandhara, circa 2nd century

Carved with the figure wearing a monastic robe and round earrings, leaning forward with an attentive expression underneath the broad leaves of the *bodhi* tree.

7 1/2 in. (19 cm) high

\$1,000 - 1,500

Provenance:

Private Collection, Pennsylvania

63

A schist head of a Maitreya

Ancient region of Gandhara, 3rd/4th century

Crisply carved and finished with a high polish, his enlightened countenance with a pronounced chin and broad wavy moustache below an aquiline nose rising to arched eyebrows framing heavy-lidded eyes, centered by a raised circular *urna* below his wavy locks, secured by a beaded headband with a central octagonal jewel flanked by lotus sepals, and tied into an elaborate coiffure with the left side draping towards his forehead.

12 1/2 in. (31.7 cm) high

\$8,000 - 12,000

This superbly modelled head has the distinctive square-knot chignon associated with Maitreya in Gandharan art, as featured on a closely related figure held in the Lahore Museum (see A. Rehmani, *Masterpieces of Lahore Museum*, Lahore, 1999, no. 12, p. 18). Three other examples are published in Ingholt, *Gandharan art in Pakistan*, New York, 1957, nos 294-6.

It is often colloquially referred to as the Appolline haircut as it bears obvious similarity to the celebrated classical sculpture, Apollo Belvedere (or Pythian Apollo), held in the Vatican Museum, Rome (see M. Bieber, *The sculpture of the Hellenistic Age*, New York, 1961, fig. 200).

This head would have belonged to a monumental figure, of similar size to two examples held in the Metropolitan Museum of Art (see Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, now 53-4, pp. 70-1).

Provenance:

Doris Wiener Collection





64

A schist torso of Buddha

Ancient region of Gandhara, 3rd/4th century

Of classic form, with the naturalistic folds of his monastic robe elegantly coursing the contours of the athletic body underneath.

19 in. (48.2 cm) high

\$10,000 - 15,000

Provenance:

Doris Wiener Collection

65

A schist figure of Buddha

Ancient region of Gandhara, 3rd/4th century

Finely carved, seated in the double lotus pose on a tapering plinth, his hands raised in *dharmacakrapavartina mudra*, clad in a pleated *sanghati* in open mode wrapped high around the right pectoral and leaving his right shoulder bare, his face with a gentle expression with pursed lips, rounded cheeks, and searching eyes below smoothly arching brows, flanked by pendulous earlobes with upturned tips, his hair detailed in wavy rows pulled into topknot.

21 3/4 in. (55.2 cm) high

\$25,000 - 35,000

The tapered base indicates that this sculpture belongs to a type of Buddha image at Gandhara that sits on a lotus pedestal and has been traditionally linked to a particular moment in Shakyamuni's life story. It refers to a teaching Buddha gave on the subjective and illusory nature of phenomenal reality after performing the second of a series of miracles at Jetavana Grove, which was the capital city of the Kosala Kingdom, ruled by King Prasenajit, one of Buddha's royal patrons. In this second miracle, two *naga* kings, Nanda and Upananda, create a lotus seat for him before he multiplies his form to the audience's astonishment, exposing the fallacies of our default perceptions.

The broad stomach of this charming figure, the flat bridge of his nose, and the horizontal rows of his hair are indicative of the more stylized features of later Gandharan devotional images at Gandhara, which favour symmetry over naturalism in contrast to their more classically inspired predecessors. For further discussion, see Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, p. 68.

Provenance:

Spink and Son Ltd., London by 1970

Khan Family Collection, 1970-2002

Property of a Private Trust



66

A schist figure of a winged Atlas

Ancient region of Gandhara, 3rd/4th century

The atlant squats with his left leg raised, his toes outstretched, while scattered vignettes mark the ground, his hands on his knees, his left thumb cocked, he wears a pleated robe that drapes over his left shoulder and swoops before his immense torso, pooling before his genitals and neatly delineated pubis, his cavernous abdomen rises to the broad ribcage, his parted lips and attentive expression framed by thick tufts of hair, flanked by his arched wings with beautiful curving feathers.

15 5/8 in. (40 cm.) high

\$200,000 - 300,000

A triumph of Gandharan sculpture, he captivates with the singular attentiveness of his gaze. His left thumb is cocked and alert. He seems ready to spring up and soar to the aid of a devotee, or perhaps in defense of the faith. The incised markings on the base seem to accent the sheer mass of his body pushing against the ground. His right elbow resorts to bending slightly forward to support the bulk of his torso. The contours of its muscles, bones, and joints echo those of his left knee, balancing the composition. The deeply carved abdomen utilizes the full horizontal plane of the stone, thus maximizing his superhuman proportions.

Fewer sculptures communicate so clearly the Classical legacy in Gandharan art. His mature, bushy face recalls the portraits of Greek and Roman gods and leaders, while his herculean musculature evokes the athletic ideal. Furthermore, the Atlant type stems from a tradition in classical architecture of depicting male and female figures supporting architectural superstructures best known from *The Ten Books on Architecture* by Vitruvius, dedicated to Emperor Augustus (see Rowland (trans.), *Vitruvius: Ten Books on Architecture*, Cambridge, 1999, pp. 83 & 135).

In the Gandharan context, similar examples in stucco surviving *in situ* line the veneer of stupa bases at Taxila and Hadda, recording the placement of such figures at Buddhist sites. Whilst maintaining a similar function and a clearly Western look, the Gandharan version differs from the classical prototype in at least three ways. Firstly, the common inclusion of wings, secondly the ornamental (non-architectural) function of the figure, which perhaps prompts the third: the ease and buoyancy of being with which he is shown supporting the superstructure. Moreover, while we have some evidence from which to understand his context at Buddhist sites, his precise identity remains a mystery. He has been called a disguised *yaksha*, a lesser Greek god, and a garuda, yet there is no archaeological or textual foundation to underpin any of these claims (see Foucher, *L'art Gréco-Bouddhique du Gandhara*, 1905, p. 208, and Errington, *The Western Discovery of the Art of Gandhara and the Finds of Jamalgarhi*, London, 1987, p. 67). Perhaps, the term 'atlas' ties him too closely to classical prototypes, at the risk of obscuring added layers of meaning in the unique Gandharan context.

This figure pairs with another held in the Norton Simon Museum (F.1975.17.17.S). With a similar size, style, and high polish, they likely featured at the base of the same structure, and could have been produced by the same hand. Two other, slightly larger examples, survive in the Claude de Marteau collection in Brussels and the Peshawar Museum (see Kurita, *Gandharan Art*, vol. II, Tokyo, 1990, figs. 448 & 453, pp. 155 & 157). These four sculptures represent the grandest and most refined examples of atlantes from the ancient region of Gandhara.

Published:

I. Kurita, *Gandharan Art*, vol. II, 2003, fig. 449, p. 155

Provenance:

Spink and Son, Ltd., 1970

Collection of Dr. and Mrs. Cecil Y. Lang Collection

Sotheby's, New York, 21 March 1990, lot 216

Christie's, New York, 20 March 2009, lot 1201

Property of a Private Trust



66

67

A schist figure of Buddha

Ancient region of Gandhara, 3rd/4th century

Standing in *samapada*, wearing voluminous robes with cascading folds modeling the body beneath, the palm of his webbed right hand carved with a *chakra* and raised in *abhaya mudra*, while his lowered hand holds the hem of his robe, the face with a gentle expression surmounted by a conical *ushnisha* and backed by a halo.

30 3/4 in. (78 cm) high

\$80,000 - 100,000

Four aspects make this piece rare among the surviving corpus of Gandharan devotional images. Firstly, it has a distinctive conical *ushnisha*, similar to a head from Taxila published in H. Ingholt, *Gandharan Art in Pakistan*, New York, 1957, no. 265. Secondly, the figure survives with both hands intact. Thirdly, the fingers of the right hand are joined by a thin plane of stone which can be interpreted as Buddha's webbed hand, an unusual *mahalakshana* (sign of a great man) also seen in Mathuran sculpture of the Kushan and Gupta periods. For instance, compare to a Buddha held in the Government Museum, Mathura (76.17) published in van Alphen (ed.), *Tejas*, New Delhi, 2007, p. 161.

Lastly, the *chakra* carved in his palm also appears on an early bronze sculpture of Buddha in the Metropolitan Museum of Art (2003.593.1). Behrendt discusses this feature, with relation to a sculpture from Mathura dated 161 CE, as an example of interactions between the two earliest schools of Buddhist art (Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, fig. 18 & no. 39, pp. 48-50). The *cakra*, webbed hand, and presumably conical *ushinisha* (tip now lost) can also be seen on a closely related example in the Museum für Indische Kunst, Berlin (MIK I 31, see Doshi (ed.), *Treasures of Indian Art: Germany's Tribute to India's Cultural Heritage*, New Delhi, 1998, no. 11, p. 24)

Provenance:

Collection of a Prince, acquired before 1970

Christie's, New York, 20 March 2009, lot 1242

Property of a Private Trust



68

A schist figure of the Bodhisattva Shakyamuni

Ancient region of Gandhara, 3rd/4th century

Superbly carved, standing with his left knee bent, the heavy robe wraps around his athletic form with dramatic folds revealing his muscular torso adorned with a wide torque, elaborate necklaces, a string of amulets, and a jewelled armlet with granulated edges, the band around his right arm concealed beneath the tightly pulled folds, his moustached face with beautifully modelled heavy-lidded eyes and a raised *urna*, flanked by the swirls of his hair at the temples rising into an elaborate turban with a central jewel flanked by *makaras* and ichthyocentaurs.

39 in. (100.2 cm.) high

\$120,000 - 150,000

Donning a luxurious turban and adornments, Gandharan figures of this type represent the Bodhisattva Shakyamuni in his princely garb. They call to mind the trappings of worldly possessions, before his impending renunciation and enlightenment.

Leaning slightly forward with downcast eyes, the sculpture bears down on the viewer, impressing him or her with a sense of Shakyamuni's power and authority. In discussion of a closely related bust in The Metropolitan Museum of Art (1987.218.10), Behrendt observes that the halo behind the bodhisattva, "marks him as a godlike being, or at least as one who inhabited the heavens prior to his final rebirth" (Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, no. 41, p. 53). These large figures reflect an important transition in Gandharan Buddhist sculpture and practice coinciding with the rise in popularity of Mahayana worship in the 3rd century, whereby the veneration of images of Buddha and bodhisattvas replaced that of the relic and stupa.

Behrendt also argues that the technique of undercutting, which gives the present lot its crisp modelling of both the left earring and the rope of gems as it swoops underneath his right arm, supports a 4th century dating of the piece, as this detailing is absent from earlier devotional images (*ibid.*).

Lastly, this sculpture is an exceptional example, with the dramatic visual contrast created by the tensions of the robe, pulled tightly in vertical and horizontal pleats around his left shoulder and arm while swooping diagonally across his thighs with the slack hems curling around his right knee.

Provenance:

Private collection, Switzerland

Sotheby's, New York, 28 March 2003, lot 6

Christie's, New York, 25 March 2004, lot 15

Christie's, New York, 20 March 2009, lot 1233

Property of a Private Trust



68

69

A schist figure of the Bodhisattva Shakyamuni

Ancient region of Gandhara, 3rd/4th century

Finely carved, standing with the left knee bent, wearing a long *dhoti* fastened by a chord tied around the waist with ends that fall between the legs, and an outer robe draped over his left shoulder, sweeping across his thighs revealing his muscular torso adorned with a wide toque, elaborate necklaces, a string of amulets, and jeweled armlets, his moustached face with a prominent chin, aquiline nose and heavy lidded eyes centred by the raised *urna*, surmounted by an luxurious turban with jewels, makaras, and the fabric arranged into a fan-shaped cockade with a lion spouting gems.

23 in. (58.4 cm) high

\$30,000 - 50,000

This figure closely relates to lot 68 in this sale - refer to this lot for further discussion. Smaller, it has a more delicate affect, with a particularly fine treatment of the chord wrapped around his waist and falling between the legs.

Provenance:

Private Collection, Japan, 1970s

Property of a Private Trust



70

A silver embossed roundel

Ancient region of Gandhara, circa 1st century

Framed by rims with rope and lotus-petal designs, depicting three riders on an elaborately caparisoned elephant, the foremost holds an *ankus* (elephant goad) and ties his hair into a spherical chignon, the second holds a parasol and fly whisk, and the third holds a banner, possibly in the form of a stupa reliquary.

3 3/8 in. (8.6 cm) diameter

\$20,000 - 30,000

One of six known examples, this silver roundel is a rare piece of decorative metalwork surviving from the early Gandharan period. Three others are held in the British Museum (1937.0319.4-6), one in the Metropolitan Museum of Art (1981.460.2), and another presumably in private hands.

Claringbull suggests that these would have ornamented the cockade of a turban, harness or belt. Behrendt also suggests a box or piece of furniture (Behrendt, *The Art of Gandhara in the Metropolitan Museum of Art*, New York, 2007, p. 13).

She identifies the theme as a royal procession, noting that elephants commonly feature in early Indian depictions of such occasions, as do the four objects held in this roundel which comprise half of the *ashtamangala*, or eight auspicious objects. Furthermore, she proposes that the scene might commemorate a coronation. Meanwhile, Czuma identifying the object held by the last figure as a reliquary, suggests the scene represents the transportation of Buddha's relics: a popular narrative scene in early Buddhist art (Czuma, *Kushan Sculpture*, 1985, no. 73 a & b, pp. 155-6).

Lastly, Claringbull draws several comparisons with the medallions on stupa railings at Barhut, Bodh Gaya and Amaravati. For further discussion, see Errington et al., *The Crossroads of Asia*, Cambridge, 1992, pp. 160-1.

Provenance:

Private U.S. Collection

Acquired in London, 1990s





71

71

A relief panel of Buddha

Mathura, Kushan period, circa 2nd century

Carved with a Kapardin-style Buddha seated on graduated plinth with his right hand raised in *abhaya mudra* before a halo with scalloped edge and a garland frame; each side with a large lotus blossom.

7 5/8 in. (19.6 cm) high

\$2,000 - 3,000

Provenance:

Bonhams, New York, 11 September 2012, lot 42

Private Collection, Los Angeles

72

A terracotta head of a deity

India, Kushambhi, 5th century

Modeled with soft features and an alert and upward gaze below a headband with central skull-shaped roundel.

3 1/4 in. (8.8 cm)

\$1,000 - 1,500

Provenance:

Private Collection

Acquired from Kapoor Galleries, New York in 1980

73

A copper alloy figure of Buddha

East India, Gupta Period, circa 500

With incised markings of the palm, his right hand displays the gesture of reassurance, his left holds the hem of his diaphanous robe which leaves his right shoulder bare and drapes across the contours of his hips, his face with smoothed lips and nose flanked by pendulous earlobes and surmounted by his coiled hair in rows of raised nodules covering the *ushnisha*.

5 in. (12.6 cm) high

\$15,000 - 20,000

This rare Gupta bronze is closely related to a group discovered at Phophnar, Madhya Pradesh in 1964. Varied in styles among them, the treatment of the hair and draping folds compare to an example held in the National Museum, New Delhi, which similarly appears "softer and rounder" than subsequent Gupta bronzes of the late sixth century, see von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 212, no. 43A. For further discussion see, P. Pal, *The Ideal Image*, New York, 1978, no. 38, p. 89.

Provenance:

Estate of Lawrence Phillips, New York



72



73



74

74

A sandstone head of a Shaivite deity
Madhya Pradesh, circa 10th century

Carved with a prominent chin, bow-shaped mouth and heavy-lidded eyes framed by undulating eyebrows, his hair in a neatly knotted *jatamukata* fastened by jeweled hairpins.

13 in. (33 cm) high

\$8,000 - 12,000

Provenance:

Mohenjo Dhara Gallery, New Delhi, 1960s

Private Collection, New York

75

No lot

76

A buff sandstone bust of Ganesha

Rajasthan or Madhya Pradesh, circa 10th century

Adorned with a beaded headdress, his face with small almond eyes under raised arching brows and a well-modeled trunk and large ears, and framed by four arms, holding the tusk, mace and his curling trunk to one side as he delights in sweets.

17 in. (43.4 cm.) wide

\$10,000 - 15,000

Known as the Remover of Obstacles and worshiped for auspicious

beginnings, Ganesha is a beloved Hindu deity. Compare with a closely related example formerly in the Alsdorf Collection, sold at Christie's, New York, 22 March 2011, lot 42.

Exhibited:

On loan to the Völkerkundemuseum, Heidelberg, 1984-2008

Provenance:

W. Uhde Collection, Germany, before 1978

Christie's, New York, 20 March 2009, lot 1271



A marble figure of a Jina

Gujarat or Rajasthan, circa 11th century

Of classic form, with the Jina seated in double lotus on an ornate cushion of foliate motifs in jewel-like cartouches, the hem of his lower garment extending between his ankles, his flexed toes rest above his calves while the line of his tibias course the length of his lower legs, his hands rest in the attitude of meditation below his exquisitely modelled ample stomach, his rib cage rises in iconometrically prescribed diagonals towards his broad chest with the *shrivatsa* mark between his smooth pectorals, his arms extend from broad shoulders, his neck displays the *trivali* mark, flanked by the characteristic cubed ends of his pendulous earlobes, his charming face with a pronounced chin and rounded cheeks either side of an abstracted nose rising to high arched eyebrows and elegant almond shaped eyes, his hair in tight curls forming a series of raised nodules enfolding the low *ushnisha* and a sigmoid hairline.

17 1/4 in. (53.8 cm) high

\$60,000 - 80,000

Few Jain images are as iconic as the white marble meditating Jina. The stone's color connotes the embodied spiritual purity of the Jina, one of twenty-four spiritual exemplars who attained the ultimate goal of liberating their souls from the cycle of death and rebirth. Their image functions to inspire and remind the devotee of the tenets of the faith, as well as its rewards. As Key Chapple notes with reference to a similar, later example in the Virginia Museum of Fine Arts, the ornate cushion on which he is seated emphasizes both his status as a revered being as well as his ability to flourish even after surrendering all attachments (Diamond (ed.), *Yoga: The Art of Transformation*, Washington, DC, 2013, pp. 132-5). He sits in meditation wherein no violence can be envisaged, and meditating on him in turn diverts the spirit away from earthly desire and affliction and towards the transcendent (van Alphen, *Steps to Liberation*, Antwerp, 2000, p.43).

The sculpture's material originates from the vast marble deposits surrounding the revered Mount Abu, which borders Northern Gujarat and Western Rajasthan. Close interactions between these two regions formed a composite "Maru-Gurjara" style (R Parimoo, *Treasures from the Lalbhai Dalpatbhai Museum*, Ahmedabad, 2013, p. 30). Jainism flourished in Western India between the 10th and 12th centuries, with many temples

commissioned under the Solanki and Later Pratihara dynasties. The apex of craftsmanship is embodied in the Dilwara temples on Mount Abu itself. Judging from the piece's size and quality, it would likely have served as central devotional image of a smaller temple, or an icon housed in a shrine on the outer perimeter of a larger temple.

Stylistically, this sculpture bears close resemblance in almost all respects to a Jina attributed to the second half of the 12th century found in Gujarat and now held in the British Museum (OA 1915.5-15.1), but the chubbier face and the more naturalistic treatment of the hips and waistline on the present lot suggest a slightly earlier date of production. The archaeological record seems to show a general movement towards greater abstraction in the 12th century. This trend can be observed by contrasting two standing Jinās from Ladol, Gujarat now in the Lalbhai Dalpatbhai Museum, Ahmedabad: one an 11th century figure of Parshvanath (#222), and the other, a figure of Shantinath, dated to 1269 CE (#218, see *ibid.*, pp. 30-1). The former's sigmoid hairline, round face, ushnisha, earlobes, and waist also compare closely with the present sculpture. This development is similarly present when contrasting a Jina attributed to the second half of the 11th century in the Metropolitan Museum of Art (1992.131) with the aforementioned example in the Virginia Museum of Arts (2000.98), dated to 1160 CE.

Furthermore, his softly-featured, plump face parallels the attractive modelling on at least two Hindu marble sculptures from 11th century Sirohi: one of Brahmani held in the Albert Hall Museum, Jaipur (CMJ 33/65, see Ahuja, *The Body in Indian Art and Thought*, Brussels, 2013, no. 149, p. 131) and another, likely of Sarasvati, in the William Price Collection held in the Amarillo Museum of Art (see N. Rao, *Boundaries & Transformations*, Texas, 1998, fig. 17, p. 22), as well as a Vidyadevi of unknown provenance in the Cleveland Museum of Art (1972.152). Sirohi sculptures are arguably the most attractive type of the style and period. With his sweet expression and uplifting face, the present lot is perhaps the most endearing of its kind.

Provenance:

Private Canadian Collection

Acquired from Spink & Son Ltd, London, 1995



78

A red sandstone celestial woman (*Surasundari*)

Rajasthan or Central India, circa 11th century

Carved in deep relief with exaggerated curves, her face with slender elongated eyes downcast above an alluring smile, her right arm upraised sending her shawl cascading down to outline her sensuous torso with large rounded breasts adorned with beaded necklaces falling between them, her left elbow touches the small of her arched back while beaded swags grace her thighs and wrap around her hips.

17 in. (43.2 cm) high

\$20,000 - 30,000

The attitude of her arms, suggesting a dancing pose, together with the almost impossibly curving torso and hips, creates a remarkable sinuous and sensuous line. As observed by Pal (*Indo-Asian Art*, 1971, p. 25), "Her posture is so exaggerated that her serpentine body appears to be altogether boneless. This is clearly reminiscent of the Indian poet's colorful analogy between the female form and the languorous, entwining creeper, apparently without substance but charged with endless rhythm."

This figure is not consciously posing, she is a *sarasundari*, a celestial beauty whose presence on the temple wall is auspicious. Such figures strengthen the potency of the prayers offered in the temple as their beauty beckons the deity to listen to them.

Published:

Pratapaditya Pal, *Indo-Asian Art from The John Gilmore Ford Collection*, Baltimore, 1971, pl. 10.

Provenance:

John Gilmore Ford Collection, Baltimore before 1971-2010

Private U.S. Collection





79

79

**A copper plate land grant of Chandella king Viravarman
Central India, dated Samvat 1331 (1274 CE)**

Written in 14 lines of inscribed script within the riveted border and with
an emblem of goddess figure inscribed within a frame.

9 7/8 X 13 1/4 in. (25 x 33.5 cm)

\$10,000 - 15,000

The present lot is a historic grant of the village of Ratha in the district of Veneraunya Negana, son of Camda-Cihute, belonging to the Naga family, with all its sources of income, plam-trees, sugar-cane, hemp, mango, and other trees.

For related example in the Chennai Museum see <http://www.chennaiuseum.org/draft/gallery/01/07/copper.htm>

"Success! Victorious is the race of the Chandratreya kings, which causes joy to all, is resplendent like the moon that gladdens the universe (and) is borne on the head by the ruler of the universe (or borne on the head by Siva). In this flourishing (race) lustrous because of the appearance (in it) of warriors like Jayasakti and Vijayasakti and so forth, derived splendour from the defeat of (their) adversaries, the most worshipful, the supreme king of the great kings, the great lord, the devout worshipper of Mahesvara, the ruler of Kalañjara, the illustrious Viravarmmadeva, who mediated at the feet of the most worshipful, the illustrious Trailokyavarmmadeva, who mediated at the feet of the most worshipful, the illustrious Paramarddideva, who mediated at the feet of the most worshipful, the illustrious Madavnavarmmadeva, is victorious.

He indeed, who has distressed the whole host of his enemies by his power, which is indeed difficult to endure, who is keeping the earth like a noble wife, free from trouble, (and) whose intellect is rendered spotless by his perfect discernment, he addresses and commands the Brahmins and others, respected ones, the cultivators, scribes, messengers, lower persons up to candalas assembled in the village of Ratha, situated in the district of Veneraunya that (the above village) with its waters and dry land, with what is stationary and what is moveable, with its boundary marked, with what is underground and above, with every kind of income, past, future and present, where the entry of the royal guards has been forbidden by us.

On Wednesday, the fourteenth day of the bright half of the month of Margasirsa (i.e. November- December) in the year 1331 (= 1274 CE) at the residence of Kaliñjali (i.e. Kaliñjara) this village is being donated by a charter in favour of Negana, son of Camda-Cihute, grandson of Camda-Ahuna, belonging to the Naga family.

Considering this, being ready to obey our commands, they should make over to him every (kind of income), the share of the produce and so forth. This is his village with all its palm-trees, sugar-cane, hemp, mango, madhuka, and other trees. Let there be bliss always."

Provenance:
Private English Collection
John Siudmak, London, 2001



80

80
A copper alloy votive figurine of Shiva Nataraja
South India, 16th century or earlier
 Dancing over the dwarf Apasmara with his left leg raised, his principal right hand in *abhaya mudra* and his principal left pointed towards his raised foot, holding a *damaru* in his other right hand, with the snake coiled about his wrist and Ganga amidst his web-like hair.
 3 3/4 in. (9.4 cm) high
\$1,000 - 1,500

Provenance:
 Jack Bogart Collection, San Francisco
 Private Collection California since 2008



81

81
A red sandstone architectural panel
Mughal, early 17th century
 Ornatly carved with a tall rosewater sprinkler issuing elaborate organic arabesques, flanked by two covered bowls of floral motifs, framed within lobed niche and blossoms.
 21 1/8 x 16 1/2 in. (53.7 x 41.9 cm)
\$3,000 - 5,000

This revetment compares closely to those on early 17th century buildings such as the Kanch Mahal and Suraj Bhank Ka Bagh at Sikander, near Agra. See Koch, *Mughal Architecture*, New York, 1991, figs 99 & 100.

Provenance:
 Sotheby's, New York, 1 December 1993, lot 179
 Private New York Collection



82

82

**A gold and garnet earring element
Ancient Region of Gandhara, 1st century**

Rosette form with granulation on the pointed outer petals around natural rounded inner petals and an inset garnet, the whole supported by a twisted wire frame with beaded rosettes at the corners.

2/3 in. (1.5 cm) diameter; 3.3 grams

\$2,000 - 3,000

Two examples with suspended pendants, likely from the same workshop as the present lot, are held in the Victoria & Albert Museum, see Stronge et al., *A Golden Treasury*, London, 1988, nos. 3 & 6 and Barnard, *Indian Jewellery: The V&A Collection*, London, 2008, p.116, pl.6.12. Additionally, a similar gold ornament with granulated petals, contained within a schist casket, was sold at Sotheby's, New York, 19 March 2008, lot 267.

Provenance:

Private U.S. Collection

83

**A ruby-set gold necklace
Tamil Nadu, 19th century**

Comprising bulb-shape elements set with a single ruby, below repeated engraved anthropomorphic forms, attached to a flat chain, the clasp of oval and foliate design held together with long pins.

15 1/4 in. (38.7 cm) long; 73.1 grams

\$2,000 - 4,000

Compare to closely related example in the Susan L. Beningson collection, *When Gold Blossoms*, exhibition catalog, London, 2004, no. 96, and a similar necklace sold at Bonhams, London, 23 April 2013, lot 311.

Provenance:

Private Collection

Acquired from Colette Ghysels, Belgium, early 90's

84

**A gold bangle
Madras, 19th century**

The bracelet with a tapered multi-tiered star flanked by pairs of preening birds on diamond-shaped leaf platforms with engraved foliate designs.

3 in. (7.6 cm) high, 2 in. (5 cm) diameter, 106.9 grams

\$3,000 - 5,000

Compare the design to a similar pair of gem-set bangles held in the Victoria and Albert Museum (1014 & a-1872, see Stronge et al., *A Golden Treasury*, New York, 1988, no. 92, p. 93)

Provenance:

Private Collection

Acquired from Spink & Son Ltd, London, early 90's

85

**A gem-set gold nose ring and a swami work gold necklace
India and Madras, 19th/early 20th century**

The nose ring of a floral motif set with red and green gemstones in a gold open framework and an arc of seed pearls, with later attached clasp and necklace band with suspended seed pearls; pearls not tested for natural origin; the bracelet with 14 hollow repoussé plaques featuring Ganesha or Krishna on a ring-matted ground.

Nose ring: 1 5/8 in. (4 cm), 27.4 grams; Necklace: 14 in. (35.5 cm), 46.4 grams

\$1,000 - 2,000

Several examples of 'swami work' were presented by P. Orr and Sons to the Prince of Wales' during his tour of India in 1875-6. They were popular among Europeans, the heaviness of their design echoing the 'archaeological' jewelry of contemporary Europe. For further discussion see Stronge et al., *A Golden Treasury*, New York, 1988, no. 122, p. 107.

Provenance:

Private Collection



83



84



85

85



86

86

A bidri hookah base

Hyderabad, early 19th century

The spherical zinc alloy body decorated in silver inlay with spaced vertical bands with floral sprays of five-petaled star-like blossoms framed between double lines, also repeated around the neck and collar, the shoulder and foot with thinner horizontal bands of alternating petal and leaf motif.

6 1/2 in. (16.3 cm) high

\$2,000 - 3,000

The present lot's ornamentation is similar to that of pieces in Indian Museums attributed to early 19th century Hyderabad. Compare, for instance, the five-petaled flowers appearing on a candle-stand in the National Museum, New Delhi (62.798, see Lal, *Bidri Ware*, New Delhi, 1990, no. 163, p. 132) and the narrower bands of alternating petal and leaf motifs wrapping around the foot and shoulder of a bell-shaped hookah base dated to 1818 in the Jagdish & Kamla Mittal Museum of Indian Art (76.1265. ME.44, see Mittal, *Bidri Ware and Damascene Work*, Hyderabad, 2011, no. 44, pp. 138-9).

Provenance:

Private Californian Collection

Acquired from LaPorts Auction, California in 1980-5

87

No lot



88

88

A silver presentation box

Hyderabad, dated 1st November 1844

The four sides and lid of pure silver with profuse repoussé detailing blossoms amongst bifurcating foliate sprays; with steel handles, padlock, key and feet; the lid with unidentified silversmith marks "N.S.C // T.100" and attributed "T T Devasthan // VT 1[1]47, 1-11-1844" on the bottom corners; the clasp with a maker's inscription "Manufactured by [?] & Jewellers".

8 x 16 x 12 1/2 in. (20.3 x 40.6 x 31.8 cm)

\$6,000 - 8,000

A commemorative inscription runs the length of the lid's rim: "Presented by Sri Gopikishen Murhlidh[a]r of Sesunderabad on behalf of Sri Dewan Bahadur Rama Gopal Sri Kishen of Warangal // [Dewan?] Bahadur [by] Sri Hari Rao [The H.] Commissioner T. T. Devasthan".

Provenance:

Doris Wiener Collection



89 (reverse)

Southeast Asian Sculpture Lots 89 - 101

89

A dolomite stele of Buddha

Sri Lanka, Anuradhapura period, circa 5th century

Seated in *samadhi* on a shallow lotus platform and defined back rest with a curving crossbar draped with a cloth verso, his both hands resting in meditation, his robe with diagonally slanting parallel pleats over his left shoulder and legs, his face with subtle features and defined coiffure framed by a large nimbus.

20 3/4 in. (52.7 cm) high

\$30,000 - 50,000

As discussed by Pal (1984, p. 197), "The crossbar and halo are reminiscent of those seen on 2nd to 4th century relief carvings from Amaravati and Nagarjunakonda". Von Schroeder has identified only eight similar examples with the crossbar and blanket at the back (1990, p. 114).

Published:

Pal, *Light of Asia: Buddha Sakyamuni in Asian Art*, Los Angeles, 1984, p.197, no. 80.

von Schroeder, *Buddhist Sculptures in Sri Lanka*, Hong Kong, 1990, p. 121, no. 22F.

Exhibited:

Light of Asia: Buddha Sakyamuni in Asian Art, March 4, 1984 - February 10, 1985, Los Angeles County Museum of Art; The Art Institute of Chicago; The Brooklyn Museum.

Provenance:

Estate of Lawrence Phillips, New York





90

90

A copper alloy figure of Buddha

Sri Lanka, Anuradhapura period, circa 8th century

Seated in half-lotus posture, his hands rising in the attitude of meditation, his monastic garments leave his right shoulder bare and wrap around his body with the folds in precise incised lines, his neck with the *trivali* marks, his serene face flanked by pendulous earlobes, his hair in tight curls over the ushinisha and surmounted by *siraspatha*.

3 3/8 in. (8.6 cm) high

\$20,000 - 30,000

As Lerner writes of a similar piece held in the Metropolitan Museum of Art, "The finest Sinhalese art dates to the Anuradhapura period. Unfortunately, relatively few bronze sculptures from this period have survived, and those extant must be considered precious evidence of a once glorious past." (Lerner, *The flame and the lotus*, New York, 1984, no. 13, pp. 46-7)

Compare with other examples in von Schroeder, *Buddhist Sculptures in Sri Lanka*, Hong Kong, 1990, pp. 189-197, nos. 46F-50I. A stupa reliquary in the Girkandaka Vihara (47E-I) shows small inset Buddhas facing the four cardinal directions that may well indicate the intended function of Buddhas of this scale.

Provenance:

Estate of Lawrence Phillips, New York



91

91

A copper alloy fly whisk bearer

Sri Lanka, circa 10th century

Standing with a flexed pose holding a fly whisk leaning against his right shoulder, wearing a long *dhoti* with hems flanking his legs and forming a central teardrop pleat draped over his belt, adorned with various jewellery including armbands with elaborately incised foliate motifs, his face with prominent nose and carefully delineated eyes below a graduated diadem.

8 3/8 in. (21.3 cm) high

\$15,000 - 20,000

Stylistic similarities can be seen in late Anuradhapura period castings in von Schroeder, *Buddhist Sculptures in Sri Lanka*, Hong Kong, 1990, p. 306, no 88C. The detailed jewelry and attenuated form can also be connected to stucco relief figures on the southern wall of the Lankatilaka at Polonnaruwa, (*ibid*, p. 417, no. 126D).

Published:

Stephen Little, "Images of the Buddha from the Michael Phillips Collection", in *Arts of Asia*, Jan-Feb 2013, fig. 14, p. 107

Provenance:

Estate of Lawrence Phillips, New York



92

92
A copper alloy figure of Buddha
Burma, Pagan period, circa 12th century

Standing on a round tapering lotus pedestal, his hands in *dharmachakrapavartina mudra*, wearing a long cape-like outer robe covering both shoulders, with a prominent nose and his hair in raised nodules covering the *ushnisha* crowned by a jewel.

5 1/8 in. (13 cm) high

\$15,000 - 20,000

Several aspects link this piece to the Pagan style in Burma which derived from East Indian Kurkihar bronzes, reflected the cultural exchange between the great monasteries of these regions. Compare the circular pedestal with simplified u-shaped petals, the sharp nose, and the cape-like robe which hugs the inside thigh to a 10th century standing Buddha held in the Indian Museum, Calcutta, an 11th century Kurkihar shrine in the Patna Museum (see *East Indian Bronzes*, Bombay, 1986, nos 215 & 247) as well as the great standing Buddhas of Shwezigon Pagoda (see Rao, *Buddhist Art of Pagan*, vol. 2, Delhi, 2011, pls 8-11, pp. 16-7).

Provenance:

Estate of Lawrence Phillips, New York



93

93
A copper alloy figure of Buddha
Khmer, Lopburi, 13th century

Finely cast displaying the gesture of explication with both hands, incised roundels in each palm, wearing a diaphanous cape and *sampot*, and adorned with a sumptuous belt with pendant leaves and a central roundel, a necklace of repeated design, large earrings and tall diadem surmounted by the conical *ushnisha*.

7 1/2 in. (19 cm) high

\$4,000 - 6,000

Compare to a similar piece in the Victoria & Albert Museum (S.34-1988).

Provenance:

Private Michigan Collection

Acquired from a New England Estate



94

94

A copper alloy figure of Jambala

Java, 9th/10th century

The pot-bellied god of wealth sits in the *sattvaparyanka* pose, the right foot resting on the left thigh, the left foot resting on a vessel tipped on its side with the contents spilling onto the graduated plinth, he holds the *jambhara* (lemon) in his right hand and a money-bag spilling pearls over his left leg, he is adorned in royal attire with rich jewelry and an ornate headdress.

5 1/2 in. (13 cm) high

\$20,000 - 30,000

Attested to by the relatively large number of extant bronzes from the region, Jambhala was a very popular deity in Java, worshiped by both Buddhists and Saivites alike.

This figure's oval face, subdued expression, triple armbands and square plinth compare closely to a figure of Amitabha in the Rijksmuseum (#1403-2855), which Lunsigñh Scheurleer & Klokke argue displays transitional features of both Central Javanese and East Javanese styles (see Lunsigñh Scheurleer & Klokke, *Ancient Indonesian Bronzes*, Leiden, 1988, no. 42, p. 94).

Published:

Stephen Little, "Images of the Buddha from the Michael Phillips Collection", in *Arts of Asia*, Jan-Feb 2013, fig. 28, p. 111

Provenance:

Estate of Lawrence Phillips, New York



95

95
A chalkstone relief with a female figure
East Java, Majapahit period, 14th-15th century
 Framed by floral sprays, she squats, attention drawn to her left, wearing a sarong with a swirling hem draped over her right arm, and wristbands, necklaces, large blossom earrings and a cap above her face carved with alert eyes in two-thirds profile.
 18 in. (45.6 cm) high
 \$5,000 - 8,000

Provenance:
 Doris Wiener Collection



96

96
A cast silver figure of a female deity
Java, circa 10th century
 Seated in *satvaparyankasana* posture, with four arms holding a lotus and a fly whisk in her right hands and a boon in her lower right, wearing the *upavaita* diagonally across her chest, various jewelry, and a five-leaf tiara securing her *jatamukata*.
 1 7/8 in. (5 cm) high
 \$5,000 - 8,000

Compare to a silver figure of Tara held in the Metropolitan Museum of Art (1987.142.12) of a similar size with similar Pala-inspired Javanese armbands, necklace and crown, and originally part of a triad (see Lerner & Kossak, *The Lotus Transcendent*, New York, 1991, no. 141, p. 182).

Provenance:
 James Singer, 1999
 Jack Bogart Collection, San Francisco, 1999-2008
 Private Collection, California, since 2008



97

97

A copper alloy figure of Buddha

Thailand, late Mon-Dvaravati style, 10th/11th century

Displaying the gesture of explication with both hands, incised *cakras* or lotuses on each palm, wearing a diaphanous robe of over his shoulders and *sampot*, his sweet expression with a broad mouth, nose and eyes, flanked by pendulous earlobes and surmounted by the tight snail-shell curls of his hair terminating before the conical *ushnisha*.

12 3/8 in. (31.5 cm) high

\$15,000 - 20,000

By the 10th century the states incorporated in the Mon-Dvaravati federation in Thailand began to fall under Khmer influence. This historico-political shift is documented by the present sculpture's inclusion of the bare conical *ushnisha* with otherwise typical Mon features. A similar combination is present in an example published in Stratton, *Buddhist Sculpture of Northern Thailand*, Chicago, 2004, fig. 5.29, p. 113, although this also displays stylistic markers of the early Hariphunchai style. This mingling with the Khmer provincial schools in Thailand can also be observed when comparing the present lot to a later Khmer piece from Thailand also in this sale (lot 93).

Published:

Stephen Little, "Images of the Buddha from the Michael Phillips Collection", in *Arts of Asia*, Jan-Feb 2013, fig. 23, p. 9.

Provenance:

Chaiya Province

Estate of Lawrence Phillips, New York



98



99



100

98
Three terracotta heads of mythical creatures
Indonesia, Java, 13th century and later
 Comprising three distinct types, their fantastical faces with fanged grimaces and bulging eyes.
3 3/4 in. (9.4 cm), the highest
\$1,000 - 1,500

Provenance:
 Private Collection
 The two smaller heads acquired in 1981

99
Seven terracotta heads
Ancient region of Gandhara and Indonesia, 3rd-15th century
 With a variance of facial types from the continent, comprising a head of a bodhisattva from the ancient region of Gandhara, a variety from Indonesia, and a large mask from the Majapahit kingdom, East Java, 13th-15th century.
Largest: 7 1/8 in. (18.3 cm) high; Smallest: 2 in. (5 cm) high
\$1,000 - 1,500

Provenance:
 Private Collection
 The large East Javanese mask acquired from James Singer, 1998

100
A copper alloy stupa
Sri Lanka or Thailand, 15th-17th century
 Cast in two parts, the graduated base rising to the dome supported the stepped *harmika* surmounted by a tall spire of rings.
13 1/8 in. (33.3 cm) high
\$2,000 - 3,000

The present lot models either the stupas (*dagobas*) of Sri Lanka or the derivative Lankan-style stupas (*chedis*) of Sukhothai period Thailand (1238–1438 CE). If Sri Lankan, it bears close resemblance to the golden stupa at Dambulla, built in the 5th century, as well as two examples published in von Schroeder, *Buddhist Sculpture in Sri Lanka*, Hong Kong, 1990, nos 120D-E.

If Thai, given the absence of a fourth band of lotus petals around the base, the model most likely replicates Wat Sa Si, built in the 14th century and believed to house the ashes of King Li Thai (r. 1347-1368/74). For further discussion, see Rooney, *Ancient Sukhothai*, Bangkok, 2008, pp. 44-5 & 92-4).

Provenance:
 Collection of Richard Roland, New York
 Acquired in Europe before 1983



101

101
A copper alloy figure of infant Buddha
Southern China, circa 17th century
 Standing atop a lotus pod base with left hand pointing up with two finger and right hand pointing down, shown naked with a rounded belly and adorned with a stylized cloudband-incised pectoral plaque.
14 3/4 in. (37.5 cm) high
\$4,000 - 6,000

This representation of the standing, newborn future Shakyamuni is described by Samuel Beal in 'Asvaghosa's Life of Buddha', *Sacred Books of the East*, vol. XIX, Oxford, 1883, p. 226: 'Upright and firm and unconfused in mind, he deliberately took seven steps...he spoke thus with the fullest assurance: "This birth is in the condition of a Buddha; after this I have done with renewed birth: now only am I born this once, for the purpose of saving all the world'.

Published:
 Meher McArthur, *An Illustrated Guide to Buddhist Signs and Symbols*, London, 2008, no. 3.

Provenance:
 Private Collection, Los Angeles



102



103

Indian Painting Lots 102-148

102

Eight illustrated folios of the *Kalpasutra* of Bhadrabahu in Jain Prakrit
Gujarat, 18th century

Opaque watercolor, gold, and ink on paper; double-sided with 15 illustrations depicting Jinas in blue, green, brown, and yellow against red grounds, with 13 lines of black script within colored borders and red for punctuation and decoration, .

Images: 4 1/8 x 3 1/4 in. (9.9 x 8.2 cm) approx.; Folio: 4 1/8 x 9 7/8 in. (9.9 x 25 cm) approx.

\$3,000 - 4,000

The *Kalpasutra* is a Svetambara Jaina canonical work traditionally, and probably correctly, ascribed to Bhadrabahu. We know that in its present form it is a compilation of older material made in the reign of king Dhruvasena of Gujarat 980 years after Mahavira passed away, e.g. in 454 A.D. The work is supposed to have been recited at Dhruvasena's court to console the king after the death of his beloved son. For this purpose the text was artificially broken up into nine sermons (*vyakhyana*), a division used today. As is usual the miniatures in this manuscript illustrate the first two books. Both motif and composition follow very closely the standard conventions of this period.

103

A Jain tantric serpent mandala
Gujarat, circa 1700

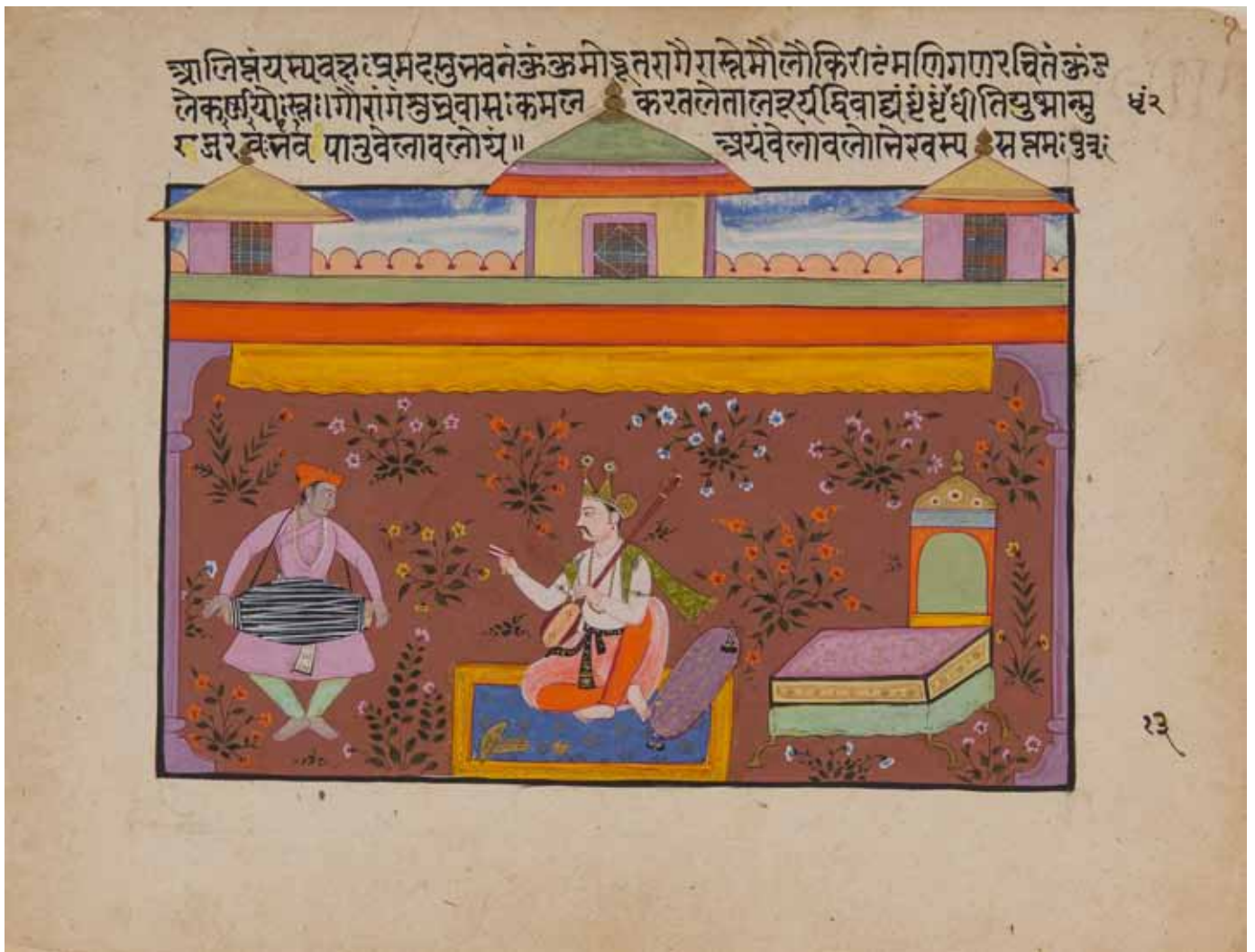
Opaque watercolor on paper; with Krishna seated on the shoulders of a *nagaraja* holding reigns passed through his nose and encircled by a mandala of knotted *nag inis*, with winged attendants above and a ruler and priest offering flowers in the lower corners.

Image: 10 x 8 7/8 in. (25.4 x 22.5 cm)

\$1,500 - 2,500

Provenance:

Paul F. Walter Collection since 1982



104

104

An illustration to a ragamala series: kanada putra megha

Provincial Mughal, circa 1610-20

Opaque watercolor on paper; against a chocolate ground panel of blossoming sprigs under a palace enclosure, a prince plays a *tambura* and gestures the counts of beats to the accompanying drummer; three line devanagari inscription above and numbered '13' at lower right.

Image: 6 1/2 x 8 3/8 in. (16.4 x 21.2 cm); Folio: 9 x 11 3/4 in. (22.7 x 29.7 cm)

\$4,000 - 6,000

This ragamala with its elaborate surface patterns was previously thought to originate in the Deccan but has more recently been described as popular Mughal. It is of particular interest as it appears to be the earliest surviving example of the use of Kshemakarna's text. For an illustrated article on this set, see Bautze, "Iconographic Remarks on Some Folios of the oldest Illustrated Kshemakarna Ragamala", *Exploration in the History of South Asia: Essays in Honour of Dietmar Rothermund*, 1999, pp. 155-62.

Another page from this series is held in the Cleveland Museum of Art (2001.112), two are held in the Claudio Moscatelli Collection, see Glynn et al., *Ragamala*, London, 2011, pp. 66-9, nos 14 and 15. Also see Habighorst, *Ragamala*, Koblenz, 2006, p. 45. Others from the series also sold at Christie's, New York, 31 March 2005, lot 226 and Christie's, London, 23 October 2007.



105

105

Nawab Darab Khan seated smoking a huqqa

Deccan, circa 1700

Opaque watercolor and gold on paper; the ruler shown smoking from a bidri *huqqa* attended by a girl holding a presentation cloth; single line of nagari on the reverse: *Nawab Darab Khan*

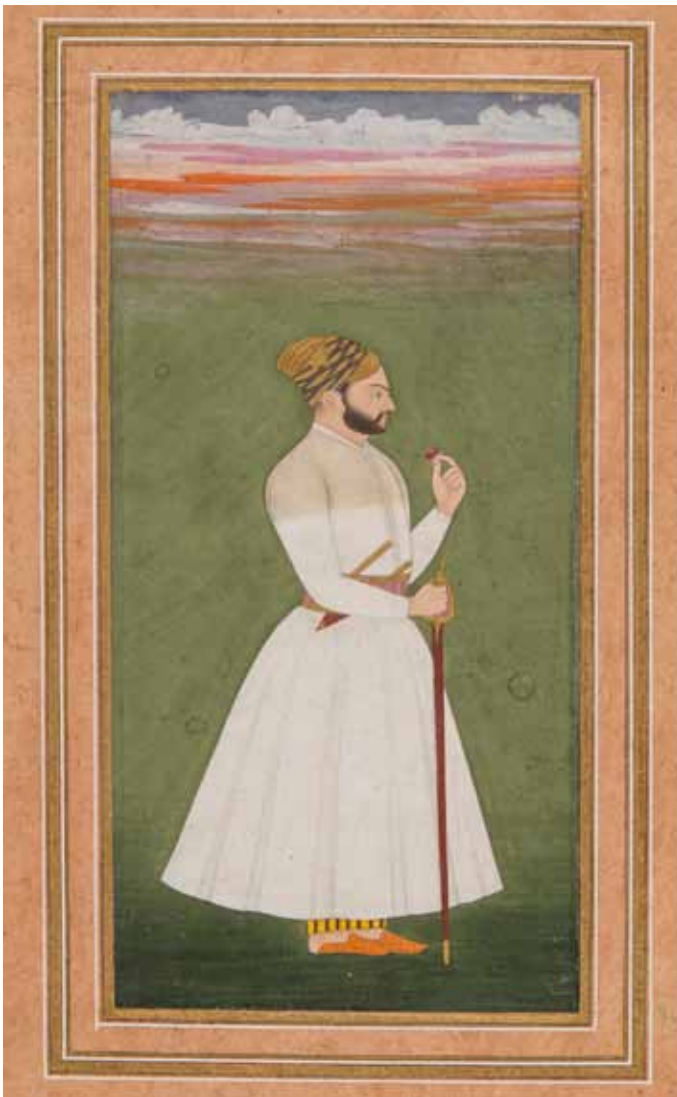
Image: 7 x 4 3/4 in. (17.8 x 12 cm); Folio: 8 x 5 5/8 in. (20.1 x 14.4 cm)

\$8,000 - 12,000

Darab Khan was one of the first to form an alliance with Prince Aurangzeb in the succession war of 1658-9. For his service he was installed as Governor of the Fort of Ahmadnagar and Governor of Ajmer later. For closely related portraits see Zebrowski, *Deccani Painting*, London, 1983, pp. 210 & 213, nos. 181-2.

Provenance:

Private Collection, Virginia



106

106
A portrait of Lutfullah Khan Sadiq
Mughal, early 18th century

Opaque watercolor and gold on paper; in the conventional pose wearing a simple white *jama* holding a sword and small flower; inscribed in the upper border in *devanagari* and *nasta'liq* script, the latter identifying the nobleman as Lutfullah.

Image: 6 7/8 x 3 1/2 in. (20 x 8.8 cm); *Folio:* 12 5/8 x 8 7/8 in. (32 x 22.5 cm)
\$7,000 - 10,000

Lutfullah Khan Sadiq is recorded as being a trouble-maker in the court of Emperor Farrukhsiyar in his negotiations with Qutb-ul-mulk in 1714. For his treachery he was stripped of his rank and wealth, see Irvine, *Later Mughals*, Calcutta, 1922, pp. 301-3.

For a related portrait of Muhammed Shah in the Fine Art Museum, Boston, see McInerney, "Mughal Painting", in *After the Great Mughals*, Bombay, 2002, p. 23, no. 8.

Provenance:
 Private Collection, Virginia



107 (verso)

107
A double-sided illustrated manuscript page with a courtesan and the Sufi saint Muhi Al-Din 'Abd Al-Qadir Jilani
Deccan, early 19th century

Opaque watercolor, ink and gold on paper; recto showing the portly sufi clad in white robes and turban riding an exhausted emaciated horse, a small white dog under foot, verso with a portrait of a courtesan with a gauze scarf and long tresses falling over her bare torso.

Courtesan Image: 9 x 6 1/2 in. (22.9 x 16.5 cm); *Folio:* 17 1/2 x 11 1/8 in. (44.3 x 28.5 cm)

\$3,000 - 5,000

For a related earlier portrait of a courtesan see Zebrowski, *Deccani Painting*, London, 1983, p. 206, no. 179.

Provenance:
 Private Collection, Virginia since 1980s

108

A portrait of a learned pundit

Lucknow, circa 1780

Opaque watercolor and gold on paper; the brahmin dressed in white sits smoking a huqqa on a terrace outside a building, which is clearly his library for it contains several Hindu books wrapped in cloth binders, beside him is a bound volume as well as his pen box; inscribed above in Persian: Baba Lok Natha.

Image: 7 3/4 x 4 7/8 in. (19.6 x 12.3 cm); Folio: 16 x 11 1/4 in. (40.5 x 28.5 cm)

\$25,000 - 30,000

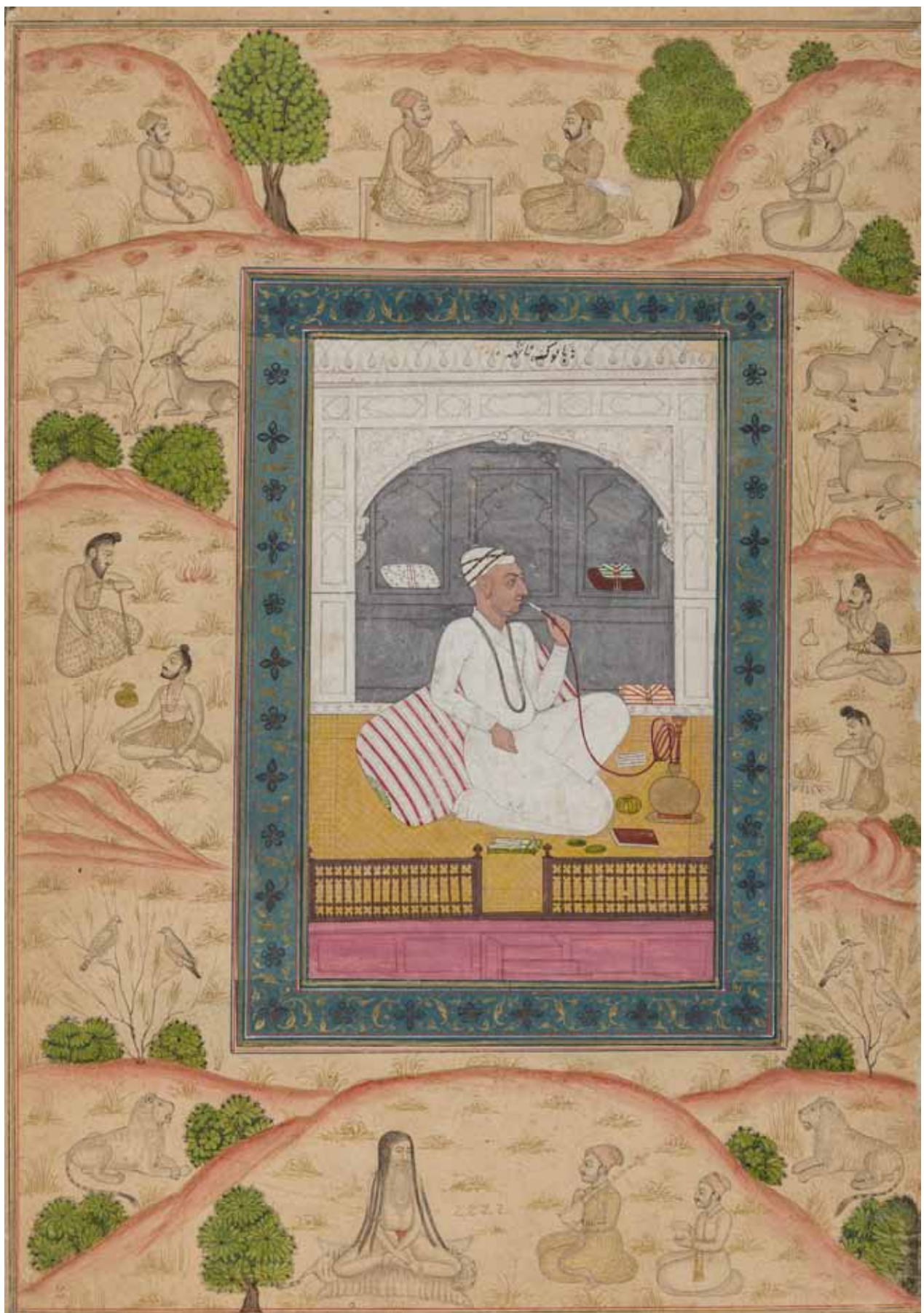
The artist has been influenced by the work of Mihr Chand, in turning the subject's profiled face only slightly towards the viewer, as the senior artist had done ever since he learned to draw foreshortened faces by copying the portraits of Nawab Shuja al-Daula by Tilly Kettle (see Archer, *Indian and British Portraiture*, London, 1979, pp. 76-83, figs. 28-36). A bust portrait of Shuja' al-Daula from the Polier album, formerly in the Philipps Collection, (see Sotheby's, 27 November 1974, lot 757) now in the Ashmolean Museum, Oxford, shows Mihr Chand's mastery of such foreshortening and is closest to this portrait.

It is unlikely that the inscription identifying the subject of this portrait as 'Baba Lokenath' is correct. He was a sage and yogi still famous throughout his homeland of Bengal. He is supposed to have lived 160 years, between 1730-1890, most of it as a naked sadhu in the jungles and the Himalayas, and, after his enlightenment at the age of 90, visited the holy places of Islam. He was certainly not a learned pundit as implied by the painting. It is possible that the border paintings showing ascetics practicing austerities in wild places may have influenced the misidentification. These ascetics are found on several other pages from this group and do not necessarily bear any relationship with the subject of the painting that they surround.

The decoration of the album page suggests that it comes from a group of paintings with similar border decorations mostly now in the Pierpont Morgan Library in New York, where they form part of the second Read Album (MS 458), see Schmitz, *Islamic and Indian Manuscripts and Paintings*, New York, 1998, pp. 111-73, and especially figs 202, 204, 209-10, 220-2, 231. Schmitz lists other known pages from this album in public collections and sale catalogs, but they do not seem to include this page. Four of the pages are in the Chester Beatty Library, Dublin, see Leach, *Mughal and Other Indian Paintings*, London, 2002, pp. 666-8. Schmitz suggests that the unusual border decorations are influenced by similar, but much more elaborate border decorations executed by Mihr Chand for Col. Antoine Polier, such as her fig. 203 from the Polier/Hamilton Albums in the Islamisches Museum, Berlin (I.4594, f. 16).

Provenance

Private Collection, Switzerland



109

An illustration from a ragamala series: dhanasri ragini

Bilaspur, circa 1740

Opaque watercolor and gold on paper; the maiden with an earnest expression dips her delicate brush into the small ink pot before her, with a near complete portrait of her absent lover tenderly held in the other hand, the attendant behind works a fly-whisk with a rippling tail and another bows in obsequiousness on a layered carpet, the maiden's forlorn mood is exaggerated by the drooping saplings behind, while an alert spotted cat watches over the covered food and wine bottles.

Image: 10 x 6 7/8 in. (25.4 x 17.5 cm)

\$15,000 - 20,000

The presence of the cat in the composition appears to be a popular convention employed by the Bilaspur artists in the early 18th century (see Archer, *Indian Paintings in the Punjab Hills*, Vol. II, London, 1972, pp. 176- 81, nos. 18i, 24, and 33ii).

Published:

Stansilaw Czuma, *Indian Art from the George P. Bickford Collection*, The Cleveland Museum of Art, 1975, no. 112

Exhibited:

"Indian Art from the George P. Bickford Collection", 16 December 1976 - 13 February 1977, Cleveland Museum of Art; University of Texas, Austin; University of Illinois, Champaign; Fogg Art Museum, Boston; University of Florida, Gainesville; Phoenix Art Museum; University of California, Berkeley; University of Michigan Museum of Art.

Provenance:

George Bickford Collection before 1975

Ralph and Catherine Benkaim Collection

E W Art, Pasadena, 2005

Private U.S. Collection





110

110

Gajalakshmi

Basohli, late 17th century

Opaque watercolor and gold on paper; against a chocolate sky, the goddess is raised on lotus platform, holding two lotus blossoms, lustrated by flanking elephants holding golden *lotas* in their trunks.

Inscribed in the top margin in Takri *Maha-Lakhi*

Image: 4 3/4 x 3 1/2 in. (12.1 x 8.9 cm)

\$4,000 - 6,000

In Coomaraswamy's discussion of this painting, he notes 'Paintings are abundant representing Lakshmi risen from the ocean upon the flower of a lotus and bathed by two or four elephants of the quarters.' He further notes this and another by the same hand (pl. XXVIII B) are from an incomplete series of twenty-one, now bound in one small volume.

Although originally ascribed to Jammu, the work is now regarded as Basohli and is directly connected to the Devi series and the Rasamanjari series, see Archer, *Indian Paintings of the Punjab Hills*, London, 1972, pp. 16-23, nos 1-4. Other folios from this series are the in the Fine Art Museum, Boston, see Coomaraswamy, *Rajput Paintings*, Boston, 1926, pls. XVI & XVII.

Published:

Ananda Coomaraswamy, *Rajput Paintings*, Vol. II, Oxford, 1916, pl. XXVIII A.

Provenance:

Ananda Kentish Coomaraswamy Collection

Thence by descent in 1947

111

A portrait of Raj Man Dhata of Nurpur

Nurpur, late 17th century

Opaque watercolor on paper; in a mauve *jama* with fur lapels the ruler holds a sprig of flowers and a long sword; Takri inscription in the top margin and nastiliq calligraphy on the reverse.

Image: 5 5/8 x 3 7/8 in. (14.3 x 9.7 cm); Folio: 7 x 5 1/8 in. (17.7 x 13 cm)

\$5,000 - 7,000

For another portrait in the Bharat Kala Bhavan, see Kandalavala, *Pahari Miniature Paintings*, New Delhi, 1958, no. 18 and Archer, *Indian Paintings from the Punjab Hills*, Vol. II, London, 1973, Nurpur, p. 303, nos. 5 and 6. As noted by Archer (*ibid*, Vol. I, p. 391 "as in other Pahari portraiture of the second half of the 17th century, the stance and costume follow imperial Mughal models of Shah Jahan and Aurangzeb periods... The Unusually long sword is perhaps an indication of of Man Dhata's brilliant career as a Mughal general and governor."

112

An illustration from a ragamala series: surmanad putra of Hindol Bilaspur, circa 1750

Opaque watercolor and gold on paper; two warriors with long swords are engaged in training for battle; Takri inscription in the upper border *Surmanad putra of Hindol*.

Image: 6 7/8 x 5 1/2 in. (17.4 x 13.9 cm); Folio: 8 5/8 x 7 3/8 in. (21.8 x 18.8 cm)

\$2,000 - 3,000

This ragamala series is renowned for its cleanly modeled forms, precise design and sharply phrased faces. Another page from this series is illustrated in Poster, *Realms of Heroism*, New York, 1994, no. 199, p. 244 and a related page sold Bonhams, New York, 18 March 2013, lot 109. For another depiction of Surmanad, see Ebeling, *Ragamala Painting*, Basel 1973, p. 277.



111

माधुरानंद







114

113

**A portrait of Maharaja Dalip Singh of Guler
Guler, circa 1750-60**

Opaque watercolor and gold on paper; seated in a *jharokha* window reading manuscript pages and wearing a rich purple *jama*; takri inscription verso: *sri sahib dip cand ji*.

Image: 5 1/2 x 3 1/4 in. (13.9 x 8.2 cm)

\$5,000 - 7,000

As noted by Losty in Galloway *Indian Paintings and Objects*, London, October 2008, no. 38, "It has not been possible to precisely identify the subject. It is not a posthumous portrait of Raja Dip Chand of Bilaspur (1650-67). The subject here rather resembles Raja Dalip Singh of Guler (1695-1741), except that the latter is invariably depicted with double pearl earrings (Archer, 1973, Guler 20-1). The curious wording of the takri inscription, together with the incursion of Gurmukhi characters into it, suggests that it was added during the Sikh occupation and the administration of Desa Singh Majithiya from 1813-32. The incompetent scribe may have been confused by the later rulers of Guler from Govardhan Chand onwards having Chand rather than Singh as part of their name, but why he should have written Dip rather than Dalip is unexplained." For related Guler portraits see Archer, *Indian Painting from the Punjab Hills*, London, 1973, Guler nos 24 & 26.

Published:

Jerry Losty, *Indian Paintings and Objects*, Francesca Galloway, London, October 2008

Provenance:

Private Collection, Japan

114

**An illustration from the Makendeya Purana: Vishnu destroys the
demons Madhu and Kaitabha**

Guler, circa 1780

Opaque watercolor and gold on paper; against a swirling ocean, Vishnu challenges the demons for threatening Brahma on the left and then destroys them on the right; verso with a two-line devanagari verse from the purana describing the scene: "tathetyukta bhagavata sankha-cakra-gadabharta / krtva cakrena vai cchinne jaghane sirasi tayoh"; "'Be it so', said the adorable wielder of the conch, discus and club, and cutting them with his discus, clove them both asunder, heads and buttocks."

Image: 6 3/4 x 10 1/2 in. (17 x 26.5 cm)

\$10,000 - 15,000

Other pages from this series are published in Archer, *Indian Paintings from the Punjab Hills*, London, Guler nos 17i-ii and Aijazuddin, *Pahari Paintings and Sikh Portraits in the Lahore Museum*, 41i-xxxiv. For another identical composition from a later Garhwal series, see Ducrot, *Four Centuries of Rajput Paintings*, Milan, 2009, p. 231, no. P22.

Provenance:

Paul F. Walter Collection



115

115

A maiden sends a lover letter

Possibly Chamba, early 19th century

Opaque watercolor and gold on paper; a youthful prince approaches a palace chamber to receive the inscribed note from the princess, an attendant emerging the door holds another.

Image: 9 3/8 x 6 in. (23.7 x 15.2 cm)

\$2,000 - 3,000



116

116

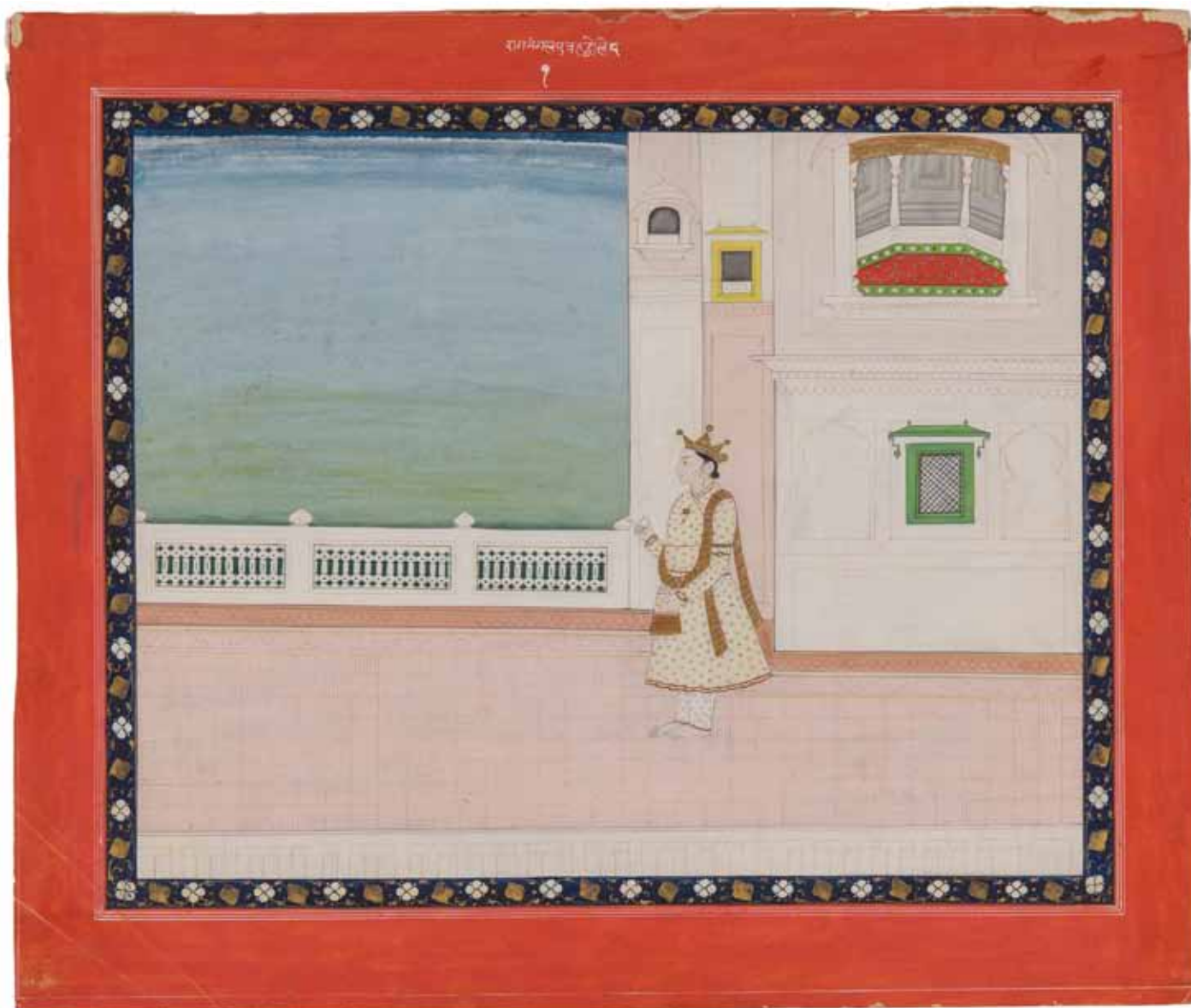
The devi Jagadamba enthroned

Pahari, mid 19th century

Opaque watercolor and gold on paper; seated on a golden throne the red goddess holding a book and *mala* in her upper hands.

Image: 7 3/4 x 5 in. (19.7 x 12.8 cm)

\$2,000 - 3,000



117

117

An illustration to an unidentified ragamala series

Kangra, circa 1820

Opaque watercolor and gold on paper; the solitary prince stands on an open palace terrace gestulating with his right hand.

Image: 7 1/4 x 9 3/8 in. (18.3 x 23.7 cm)

\$4,000 - 6,000

Compare with another page from the same series in the John and Berte Ford Collection published in Pal, *Dancing to the Flute*, Sydney, 1998, no. 191 and another Sotheby's, London, 4 April 1978, lot 297.

Provenance:

Private Collection, Virginia



118 (detail)

118

An illustration from a ramayana series: Rama and Sita worshipping
Mewar, circa 1700-1710

Opaque watercolor and gold on paper; numbered '29' from Book III of the Tulsi Ramayan; under the instruction of Vasistha, Rama and Sita prepare for worship by receiving ghee; pay homage at the shrine of Vishnu; and finally sleep in a palace chamber.

Folio: 10 1/2 x 16 1/2 (26.6 x 41.9 cm)

\$15,000 - 20,000

These four pages (lots 118-121) are from a dispersed series that can be found in the Cincinnati Art Museum, see Walker and Smart, *Pride of the Princes*, Cincinnati 1985, no. 28. Another is in the Los Angeles County Museum of Art (M86.345.3), formerly of the Paul Walter Collection, see Pal, *The Classical Tradition in Rajput Paintings*, Los Angeles, 1978, no. 27, pp. 100-1. Ten pages are in the Norton Simon Museum of Art, Pasadena, and eleven more are in the Ducrot collection, see Ducrot, *Four Centuries of Rajput Painting*, Torino, 2009, pp. 43-48, nos. ME 18-ME 28.

A further page from this series is published in Hussein-Okada, *Ramayana by Valmiki: illustrated with Indian painting from the 16th to the 19th century*, Edition Diane de Selliers, 2011, chapter II, page 29. Also see two pages that sold at Bonhams, New York, 19 March 2012, lots 1205 & 1206.

Provenance:

Private Collection, California

119

An illustration from a ramayana series: A rishi guides Rama and Lakshmana to elephants and deer
Mewar, circa 1700-1710

Opaque watercolor and gold on paper; numbered '82' from Book III of the Tulsi Ramayana; the rishi tells Rama that the elephants and deer can be found in the Ganga three *yojana* (approximately 25 miles) from Chiktrakoot mountain.

Folio: 10 1/2 x 16 1/2 (26.6 x 41.9 cm)

\$15,000 - 20,000

Provenance:

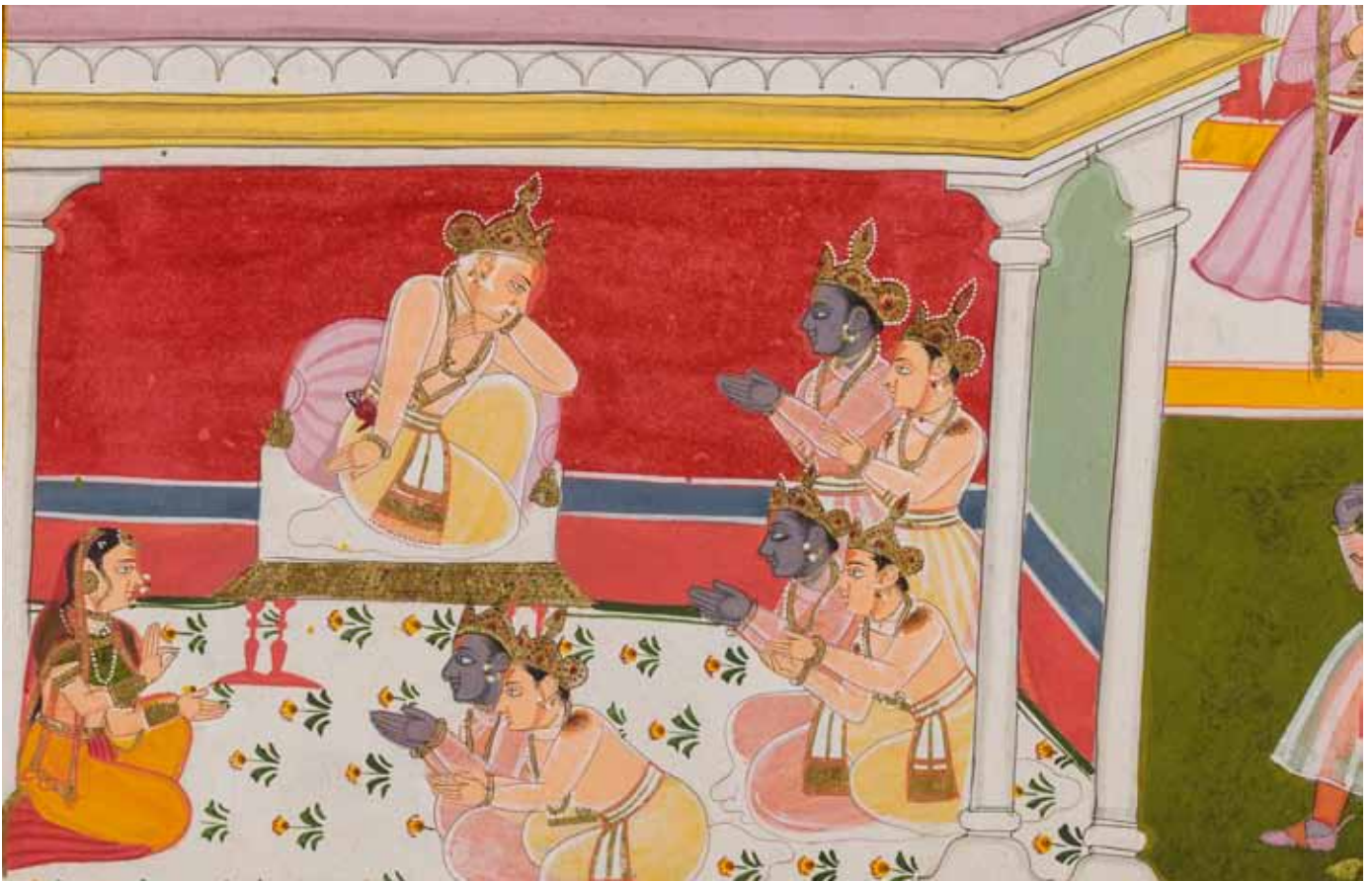
Private Collection, California



118



119



120 (detail)

120

An illustration from a ramayana: Rama and Lakshmana arrive at Dasharatha's palace

Mewar, circa 1700-1710

Opaque watercolor and gold paper; numbered '67' from of Book III the Tulsi Ramayana; the palace women look down upon the arrival by chariot of Rama and Lakshmana, they present themselves before a despondent Dasharatha while Kaikeyi delivers the news of Rama's sentence to exile, and *chauri* bearers flank the empty throne outside.

Folio: 10 1/2 x 16 1/2 (26.6 x 41.9 cm)

\$15,000 - 20,000

Other related pages from the same period are in The Walters Museum, Baltimore, (see Pal, *Desire and Devotion*, Baltimore, 2001, no. 58, p. 130); Topsfield, *Court Paintings at Udaipur*, Zurich, 2001, no. 65, p. 97; Brooklyn Museum of Art (see Poster, *Realms of Heroism*, New York, 1994, nos 166 & 168, pp. 212 & 215); Davidson, *Art of the Indian Subcontinent from Los Angeles Collections*, Los Angeles, 1967, no. 118, p. 79.

Provenance:

Private Collection, California

121

An illustration to a ramayana series: Bharata, Shatrughana and villagers distressed by Rama's departure

Mewar, circa 1700-1710

Opaque watercolor and gold on paper; numbered '137' from of Book III the Tulsi Ramayana; Bharata and Shatrughna are tying knots in their hair and the villagers are crying at the prospect of Rama's departure, Rama is sleeping in a chamber after he discarded his robes.

Folio: 10 1/2 x 16 1/2 (26.6 x 41.9 cm)

\$15,000 - 20,000

Provenance:

Private Collection, California

॥ अथ ॥ रामायणोपच ॥ ४७ ॥ पठे रामपिताराचवज्रमार्हे ॥ रथधीउतरेमैआया ॥ जठगवाधरीविगांमाहेंस्त्रादिषेहे ॥ नठेप्रवेसकीधे ॥
जठेवचमरसिंघासनहे ॥ मठेपितानीराजाचेपगेलगा ॥ उठेवेगा ॥

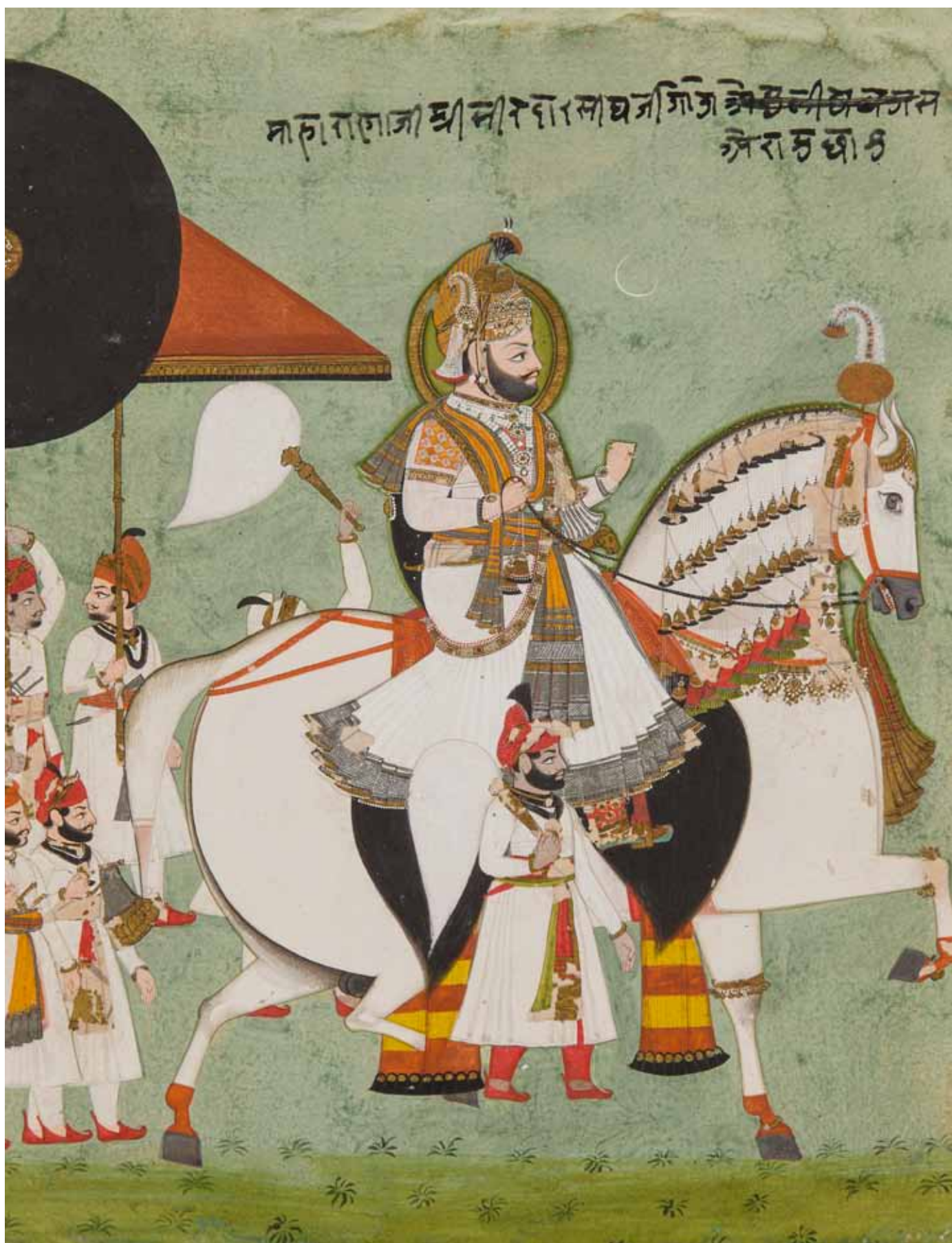


120

॥ रामायणोपच ॥ ५३७ ॥ पठे रामयोद्धाज्यागेउदेषवासासुआया ॥ पठेनरतशसोककीधे ॥ मेरामसेलामेपीढतामेअवकुंमोदा ॥ ५
सोविलाप्रकरेनरतसनुपणजटाबांधी ॥ अथ ॥



121





123

122
An equestrian portrait of Maharaja
Sardar Singh
Mewar, circa 1840

Opaque watercolor and gold on paper; lavishly attired and bejeweled the youthful rana is mounted on favored stallion in the presence of various courtier on foot; the inscription in devanagari reads, *Maharaja Ji Shri Siradar Singh Ji Gaad[i] Ore Kecek[?];* "Maharaja Sidar Singh riding the horse Ore Kecek[?]".

10 1/4 x 8 in. (26 x 20.2 cm)

\$6,000 - 8,000

Sardar Singh ruled 1838-42, assuming the throne from the heirless Jawan Singh. His ineffective period of rule is reflected in the low output of paintings as noted by Topsfield (*Court Paintings at Udaipur*, Zurich, 2000, p.272). For another portrait see Spink & Son, *The Sublime Image*, London, 1997, no. 10.

Provenance:

Spink & Son, London, mid 1980s
Henry Ginsberg Collection, London
E W Art, Pasadena, 2007
Paul F. Walter Collection



124

124
A portrait of a European dandy
Bundi, circa 1750

Opaque watercolor and gold on paper; tweaking his mustache and gazing over his left shoulder, he wears a robe fashioned from Persian or Chinese imported cloth secured at the waist by a gold striped *patka*; an 18th century Mughal album page with gilt-sprinkled borders; verso with a page of *nasta'liq* calligraphy, in mount.

Image: 7 5/8 x 4 1/2 in. (19.3 x 11.4 cm); Folio: 12 5/8 x 8 7/8 in. (32 x 22.5 cm)

\$3,000 - 4,000

The text on the reverse is a story relating to Shaykh Abu Sa'id Abi'l-Khayr and quotations from the poetry of Amir Khusraw Dehlavi. Compare with a closely related portrait sold at Sotheby's, London, 9 October 2013, lot 209.



125

125

An illustrated manuscript of Books I and II of the Bhagavata Purana
Amber, circa 1750

Opaque watercolor and gold on paper, with cloth binding, 124 full-page illustrations.

Images: 9 1/4 x 14 in. (23.4 x 35 cm) approx.; Folios: 12 x 16 1/2 in. (30.4 x 41.9 cm) approx.

\$40,000 - 60,000

Very few illustrated Hindu manuscripts of this size and quality have remained intact. As well as for its complete state, this monumental copy of 2 books from the Bhagavata Purana is remarkable for the condition and quality of its 124 paintings in the Jaipur/Amber style.

Many of the illustrations are straightforwardly didactic, providing a sort of visual reference book of Hindu mythology, with an emphasis on the defining characteristics of the various avatars of Vishnu and numerous other gods and heroes. The variety of formats, painting styles and clear enjoyment of the dramatic possibilities of the narrative ensure that the pictorial cycle is never routine. A depiction of King Manu, who plays a similar role to Noah in Hindu belief, aboard his ship with the various animals and plants with which he intends to repopulate the earth, and a marvellously atmospheric storm scene display the artists' full exploitation of the large surfaces available to them in dramatizing the narrative.

The paintings are also iconographically rare, depicting scenes from the seldom illustrated Books 1 and 2 of the Bhagavata Purana. Their richness in imagery derives from their importance as the opening chapters of the work, and particularly from their function to introduce the various avatars as well as many of the devotional principles underpinning the whole work.

The text in the manuscript is reduced to a narrow strip of Sanskrit followed by a short paraphrase in Hindi at the top of each painting. The emphasis on image over text, effectively turning illustrated works like the Bhagavata Purana and the Mahabharata into vast picture books, was pioneered in the court at Udaipur in the early 18th century. The spread of this format reflected a return to some of the forms of pre-Mughal manuscript production and a reassertion of confidence in Hindu manuscript production. These books would have originally been the opening chapters of an expansive and costly twelve-volume series. The vast artistic resources needed for a project of this scale is an eloquent testament to the power and aspirations of Hindu patrons in this period.





126

126

**A portrait of Sawai Pratap Singh II
Jaipur, 19th century**

Opaque watercolor and gold on paper; standing in full profile holding lotus stem and bead *mala*.

Image: 7 3/8 x 4 7/8 in. (18.6 x 12.3 cm); Folio: 12 5/8 x 8 1/4 in. (32 x 20.9 cm)

\$4,000 - 6,000

Pratap Singh II ruled Jaipur from 1778 to 1803. For another closely related example in the National Gallery Victoria, see Topsfield, *Paintings from Rajasthan*, Melbourne, 1980, p. 43, no. 30.

Provenance:

Private New York Estate

Acquired in New York in the 1970's, by repute

127

**The coronation of Rama and Sita
Jodhpur, late 18th century**

Opaque watercolor and gold on paper; in a distinctly Rajasthani court, the rishi Vasistha installs Rama as king, anointing his brow with sacred marks before an audience of his brothers, gods, and noblemen.

12 1/2 x 8 5/8 in. (30.6 x 21.8 cm)

\$2,000 - 3,000

Provenance:

Private Californian Collection

128

**An equestrian portrait of Maharaja Man Singh
Jodhpur, circa 1820**

Opaque watercolor and gold on paper; Man Singh in the company of multiple attendants rides a rearing stallion holding a spear.

Image: 12 3/4 x 11 1/2 in. (32.3 x 29.2 cm)

\$4,000 - 6,000

A large scale boar hunting scene in Mehrangarh Museum shows Man Singh on an identical horse and attended by similar composition of figures, see Crill, *Marwar Painting*, Mumbai, p. 135, fig. 108. Also compare with a larger format processional scene in Ducrot, *Four Centuries of Rajput Paintings*, Milan, 2009, p. 109, no. MA21.

Provenance:

Private New York Estate

Acquired in New York in the 1970's, by repute



127





129

129

**Two preparatory drawings
Pahari, early 19th century**

Ink and wash on paper; including a scene of brahmins conducting a fire *puja* in preparations for a wedding; illustration from a Mahabharata series depicting a visit to a hermitage. (2)
14 1/2 x 11 in. (36.8 x 28 cm), the larger
\$1,500 - 2,500

Provenance:
Private Californian Collection

130

**Six preparatory drawings and two
pounce templates**

Jaipur and Bikaner, 19th century

Ink and wash on paper; including: Krishna fluting by a river; a prince fording a river to meet his lover; a ruler returning from a tiger hunt; Durga slaying the demon; Yashoda and Krishna; Shiva and the Holy family; princess and attendants worshipping a shrine; a princess seated in a garden pavilion. (8)
13 x 9 1/2 in. (33 x 24.2 cm), the largest
\$3,000 - 4,000

Provenance:
Private Californian Collection



129

131

**Four preparatory and study drawings and
two pounce templates**

Mawar, 19th century

Ink and wash on paper; including: Maharaja Man Singh in a palace chamber; Maharaja Man Singh being entertained by musicians; Dev Nath and attendants worshipping at the shrine of Jallandharnath; Thakur Pratap Singh of Ghaneroa; illustration from a Layla Majnun series; a composite horse of female figures. (6)
19 1/2 x 12 1/2 in. (49.5 x 31.6 cm), the largest
\$2,000 - 3,000

Provenance:
Private Californian Collection

132

**A drawing of Krishna and Yashodha,
Jaipur, late 19th century**

Ink on paper with pouncing; the infant Krishna suckles at her breast as Yashoda looks on affectionately.
Irregular: 12 1/4 x 8 3/8 in. (31 x 21.1 cm)
\$2,000 - 3,000

The European manner 'in which the infant is depicted is a common theme found throughout Indian painting since the 16th century, see Sotheby's, New York, March 2002, lot 21. For a related related preparatory sketch of this theme see Ambalal, *Krishna as Srinathji*, 1987, p. 37

Provenance:
Private Californian Collection



130



130



131



131



132



133

133
Krishna steals the gopis' saris
Jaipur, 19th century

Opaque watercolor and gold on paper; with the aid of a troop of monkeys the mischievous Krishna steals the saris of the gopis bathing in the river, several plead with Krishna while standing in modest poses on the bank, and a monkey tries to steal the gauze cover from another still in the river; inscriptions in devanagari in cartouches in the top and bottom margins.

Image: 7 3/4 x 12 1/8 (19.5 x 30.8 cm)

\$5,000 - 8,000

Another page from this series was sold at Bonhams, London, 4 October 2011, lot 368. Also compare with a similar scene in the Jaipur Museum described as *Chira Harana*, see Chaitanya, *A History of Indian Painting: Rajasthan Traditions*, New Delhi, 1982, no. 58.

Provenance:

Private Californian Collection since 1970s

134
Two winged yoginis worshipping at a mountain shrine
Kotah, circa 1840

Opaque watercolor and gold on paper; kneeling before a diminutive *lingam* shrine within a rocky crag, the main figure reaches for a lotus garland held in a golden bowl by her winged-attendant.

Folio: 9 x 6 1/8 in. (22.9 x 15.5 cm)

\$7,000 - 10,000

The highly abstracted rocky mountains and scraggy short trees recall the famed hunting scenes from the 18th century. In the present lot the abstraction is taken to a heightened level with separate outcroppings in fan-like shapes replacing the conventional straight wall of layered rocks defining the ridge line. Compare with a Ram Singh hunting scene in Singh, *The Kingdom that was Kotah*, Lalit Kala Akademi, 2009, fig. 43. The scale of the female figures is also a new convention and they thoroughly dominate the composition. However, the largess of the figures is balanced by an exceptionally fine line.

For another work by almost certainly the same hand in the Harvard Art Museum, see Cary Welch & Zebrowski, *A Flower from Every Meadow*, New York, 1973, p. 50-1, fig. 23. They suggest that the same artist was responsible for the 'Ladies Shooting the Tiger' in the Cleveland Museum of Art (see Leach, *Indian Miniature Paintings and Drawings*, Cleveland, 1986, p. 197, no. 77). However, other than the lurid green palette, there is no real connection to the treatment of the female figures. The highly refined treatment of the hair, and the thick application of gold and red to outline the fingers seems to be a unusual convention that both the Harvard page and the present lot share.

For another painting of the same subject that is inscribed as a *raga Nand Malha*, see Ducrot, *Four Centuries of Rajput Painting*, Torino, 2009, p. 63, no. ME 45.

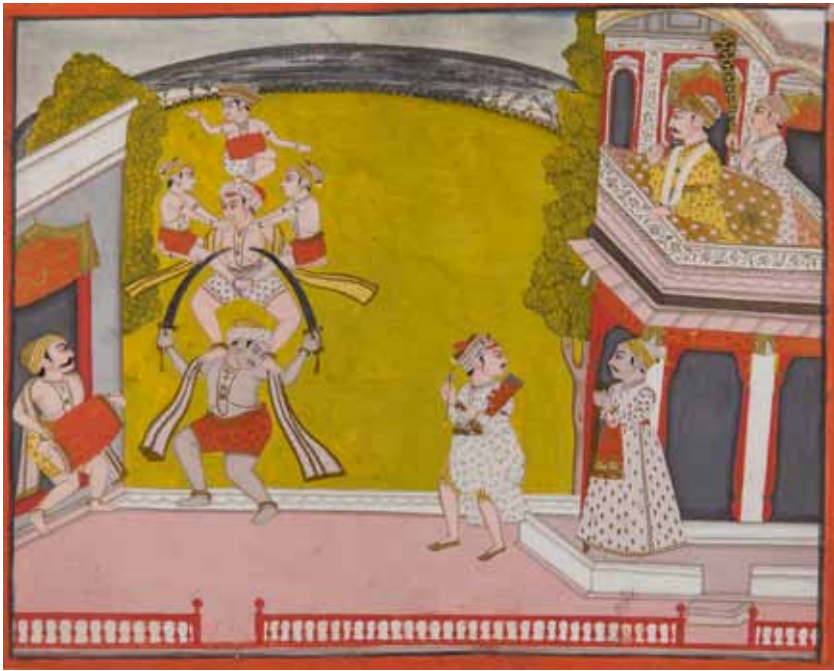
Provenance:

Sotheby's, London, 11 July 1973, lot 180

Doris Wiener, New York

Private Collection, New York, since 1980s





135



136



137

135
The Maharaja of Patna entertained
by acrobats
Patna, circa 1757

Opaque watercolor and gold on paper; acrobats perform for a ruler seated on a terrace above; inscribed in black ink on back paper of the original painted wood frame "The Emperor's Players, Patna, 1757"
Image: 6 1/4 x 8 in. (15.7 x 20.2 cm)
\$3,000 - 5,000

Compare with a closely related composition from Murshidabad in the Indian Office Library, see Archer & Falk, *Indian Miniatures*, London, 1980, pp. 475-477, nos 370vii-xxxviii.

Provenance:
 Paul F. Walter Collection since 1971

136
An equestrian portrait of Auranghzeb
North India, circa 1800

Opaque watercolor and gold on paper; the emperor wearing a printed gold *angarkha* and a golden turban and halo ring, seated on a caparisoned white horse, all against a pistachio background.
Image: 9 x 7 1/4 in. (22.9 x 8.5 cm)
\$1,000 - 1,500



139

137
A portrait of King Girvan Judha Bikram Saha Deva
Nepal, early 19th century

Opaque watercolor and gold on paper; seated under a parasol attended by ministers and watching birds court.
12 5/8 x 9 5/8 in. (31.9 x 24.4 cm)
\$1,500 - 2,000

Girvan Yuddha Bikram Shah Deva, Rana of Nepal (r.1797-1816), was the fourth King of Nepal. He was the son of King Rana Bahadur Shah, and ascended the throne at the age of 1, when his father abdicated to become an ascetic. Although he was not the legitimate heir to the throne his father made him the heir for being the son of his favorite wife Maharani Raj Rajeshwari Devi.

138 No lot

139
Shiva Nataraja enshrined
Thanjavur, mid 19th century

Pigment, gesso and gold on cloth laid down on board; the dancing Nataraja flanked by Ganesha and Bhudevi, priest and devas pay homage in the lower register.
30 x 23 7/8 in. (76.2 x 60.6 cm)
\$3,000 - 5,000

Compare an earlier version of this composition from the Raffles collection, now in the British Museum, published in Dallapiccola, *South Indian Painting*, London, 2010, pp. 156-7. For another work attributed to the mid-19th century, see Vyas & Daljeet, *Paintings of Tanjore & Mysore*, New Delhi, 1988, pp. 52-3.

Provenance:
 Sotheby's, New York, 13-26 March 2000
 Private New York Collection



140

140
Vishnu and Lakshmi Enthroned
Punjab Plains, 19th century

Opaque watercolor and gold on paper; Vishnu holding his prescribed attributes attended by two diminutive figures holding maces and Garuda below, Lakshmi holding a lotus stem in both hands.

Image: 15 1/4 x 13 1/4 in. (38.7 x 33.5 cm)

\$6,000 - 8,000

The unusual format of Vishnu enshrined points to painting that flourished in the later half of the 19th century in the Punjab Plains. Furthermore the life-like eyes indicate the strong influence of photography. For another related composition that includes Maharaja Gulab Singh, see Sotheby's, New York, 21 March 2012, lot 233.

Provenance:

Private Collection, San Francisco

Acquired from Rudi's Oriental Antiques, New York, 1970s

141
A portrait of Maharaja Bupinder Singh
of Patalia

Punjab Plains, circa 1900-1910

Opaque watercolor and gesso on paper; adorned with a lavish ensemble of emerald and pearl jewelry including *sarpech* and corresponding necklace, and complimented by the 'Star of India', the surrounding frame with vignettes of winged apsaras, supporting tigers and treasury recorders affirming his royal power.

Folio: 10 7/8 x 8 in. (27.5 x 20.2 cm); Image: 9 1/4 x 6 3/8 in. (23.4 x 16.2 cm)

\$6,000 - 8,000

A photograph of the Maharaja from 1911 by Vandyk in the National Portrait Gallery, London shows him wearing identical jewels.

Published:

Navin Patnaik, *A Second Paradise: Indian Courtly Life, 1590-1947*, New York, 1985, p. 155, no. 72.

Provenance:

Paul F. Walter Collection since 1973





142



142



143

142

A group of five company school paintings

Patna and Mysore, 19th century

Opaque watercolor on paper; comprising two deity precessional scenes, a nobleman on an elephant, a singing troupe, and a bangle seller.

Image: 6 7/8 x 10 5/8 in. (17.3 x 27), the largest; Image: 8 x 5 5/8 in.

(20.3 x 14.2 cm), the smallest

\$3,000 - 5,000

Provenance:

Doris Wiener Collection

143

An illustration of a wedding ceremony

India, Company School, 19th century

Watercolor and ink on paper; with pencilled description of the scene in English above and on the right border.

8 x 8 7/8 in. (20.2 x 22.5 cm)

\$1,000 - 1,500

144

Krishna

Nathdwara School, 20th century

Oil on card; bathed in a beam of sunlight projecting from beyond a idealized landscape, the blue-skinned god stands with his left hand behind his back, the right extending in the manner of offering a boon.

18 x 14 in. (44.7 x 35.6 cm)

\$800 - 1,200

Provenance:

Private Collection, New York

145

Nandalal Bose (India, 1882-1966)

Kaikeyi and Manthara

Chromoxylograph

Signed upper right, circa 1908

Image: 12 3/4 x 6 3/4 in. (32.4 x 17.2 cm)

\$1,000 - 1,500

Another example sold at Christie's, South Kensington, 14 October 2005, lot 392.

Provenance:

Private Collection, New York



144



145



146

146

Shiavax Chavda (India, 1914-1990)

Bharata Natyam Class

Oil on canvas

Signed and dated '1964' top right

Further signed and titled verso: Bharata Natyam Class by Shiavax Chavda, Master Chambers (behind Metro Cinema), 1 Cinema Road, Dhobitalao, Bombay, 20.

54 x 27 1/8 in. (137 x 68.8 cm)

\$6,000 - 8,000

A comparable work of a dancer executed two years later was sold at Christie's, London, 11 June 2012, lot 93.

Provenance:

Private Collection, New York

Acquired from a Private Estate, Littleneck, New York, circa 2005



147

147

Francis Newton Souza (India, 1924-2002)

Untitled

Oil on board, framed

Signed and dated lower right "Souza, [5]6".

15 3/8 x 19 1/2 in. (39 x 49.5 cm)

\$20,000 - 30,000

Francis Newton Souza (1924-2002) was born in Goa to Roman Catholic parents. Expelled from school in 1939, he gave up the idea of becoming a priest and joined the British Sir J.J. School of Art. He later became the founder of the Progressive Artists' Group (PAG). PAG, set up in 1947, was one of a number of left-wing groups active in the 1930-40s Indian cultural scene. It embraced the Surrealist, Expressionist, Primitivist and Cubist styles of the international avant-garde art movements.

The landscape with simplified church buildings was a common theme for Souza throughout his career. The placement of the buildings behind barren trees executed in a cold palette could be seen as a metaphor for his conflict with his faith and the influence of Catholic church. A closely related watercolor composition painted in 1956, sold at Saffron Art, 10-12 May 2005, lot 40. Also compare with another work on paper sold at Christie's, New York, 13 September 2011, lot 28.

Provenance:

Private Collection, Washington State

148

Ram Kumar (India, born 1924)

Ruins

Oil on canvas, framed

Signed and dated '72 lower left.

55 1/4 x 33 in. (140.3 x 84 cm)

\$30,000 - 50,000

In the 1960s Ram Kumar dispensed with figuration and transitioned to far more abstracted landscapes. As noted by Hoskote, "...Kumar addressed himself to the formal aberrations of mismatched planes, jamming the horizontal perspective against top views inspired by site-mapping and aerial photography, and locking the muddy impasto-built riverbank constructions into a Cubist geometrical analysis. Gradually, the architecture drained away from his canvases: society itself passed from his concerns." (Hoskote, 'Parts of a World: Reflections on the Art of Ram Kumar', *Ram Kumar Recent Works*, Saffronart and Pundole Art Gallery exhibition catalog, 2002, p. 6).

The dramatic palette of dark browns and ochre applied in intersecting shards enclose fractured and splintered elements around a narrow space of white that may well reflect images from the Himalayas as noted further by Hoskote "...the landscape became its own architecture. Ram Kumar began to commemorate vast, epic images...The paintings of this third and continuing phase, elaborated in Ram Kumar's hallmark palette of ochre, ultramarine, sienna and viridian, carry a sharp whiff of pine from the Shivaliks, the Himalayan foothills. We sense, in them, the aura of Shimla, where the artist spent his childhood, and of Andretta, the village in the Kangra valley to which he retreats periodically, to replenish himself."

Works from the same period are held by the Glenbarra Museum, Japan. Two others were sold by Christie's, New York, 13 September 2011, lot 57 and 20 September 2007, lot 97, and another by Saffron Art, 16-17th April 2012, lot 33.

Provenance:

Private Collection since 1980s

Acquired in New Delhi by the parent in the early 1970s

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The Return of My Sight (detail)
ink and color on paper
hanging scroll, 50½ x 26in
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The background of the entire page is a traditional Japanese painting, likely a hanging scroll (kakekomi). It depicts three women in a garden filled with cherry blossoms. The woman on the left is seated, looking towards the center. The woman in the middle is standing, looking upwards with her hands clasped. The woman on the right is seated, looking down. They are all wearing elaborate kimonos with various patterns. The blossoms are rendered in white and pink, with green leaves. The background is a mix of gold and brown tones.

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Beauties and patrons enjoying cherry blossoms
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\$100,000 - 150,000

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